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THE  
SPANISH PASTORAL ROMANCES

A DISSERTATION PRESENTED TO THE PHILOSOPHICAL  
FACULTY OF THE UNIVERSITY OF FREIBURG I. B.  
FOR THE DEGREE OF DOCTOR OF  
PHILOSOPHY

BY

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61154  
19/10/03

BALTIMORE:  
PUBLISHED BY THE MOD. LANG. ASSOCIATION OF AMERICA  
1892.



# THE SPANISH PASTORAL ROMANCES.\*

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The introduction of the pastoral romance into Spain in the middle of the sixteenth century, and the extreme favor with which it was received, may, in view of the social condition of the country, seem at first sight paradoxical. At the time of the accession of Philip II, Spain was at the zenith of her military greatness: her possessions were scattered from the North Sea to the islands of the Pacific; and her conquests had been extended over both parts of the western world.<sup>1</sup> The constant wars against the Moors, during a period of over seven hundred years, and the stirring ballads founded upon them, had fostered an adventurous and chivalric spirit,—a distinguishing trait of the Spanish character. Arms and the church were the only careers that offered any opportunity for distinction, and every Spanish gentleman was, first of all, a soldier.

Such a state of society was favorable for books of chivalry, which, beginning with 'Amadís of Gaul,' made their appearance in Spain at the beginning of the sixteenth century,<sup>2</sup> and soon

\*Deprinted from the *Publications* of the MODERN LANGUAGE ASSOCIATION OF AMERICA.  
Vol. vii, No. 3, 1892.

<sup>1</sup> The Spanish language was, for the greater part of Europe, what French is to-day, the chief medium of communication between nations. See Cervantes, 'Persiles y Sigismunda.' Vol. ii, Bk. iii.

<sup>2</sup> 'Amadís of Gaul' had, doubtless, circulated in manuscript since the latter half of the xiv. century. It is mentioned in a poem by Pero Ferrus (born, probably, before 1325), in the 'Cancionero' of Baena, and by Pero Lopez de Ayala in his 'Rimado de Palacio,' written, probably, between 1398 and 1404. For a brief account of 'Amadís's,' embracing the latest research upon the question, see the article by Prof. Baist in the last edition of Brockhaus' 'Conversations Lexicon,' now appearing (1891). The article has, however, undergone some changes at the hands of the editor.



enjoyed a popularity that was unparalleled. For half a century these *Libros de Caballerías* held undisputed sway. Gradually, however, the readers, especially those in court-circles, grew weary of the monotonous and impossible exploits of the paladins, and their desire for a change was soon gratified. How these books of chivalry, in the beginning of the following century, "were smiled away from out the world" by Don Quijote, is well known. But nearly fifty years before the appearance of the knight of La Mancha, a new form of fiction appeared in Spain, which soon gained the ascendancy over its older rival. This was the Pastoral Romance. The pastoral romance was, in a measure, a result, an offspring, of the romance of chivalry. Its beginnings are already clearly perceptible in some of the followers of Amadís. In the *Libro noveno de Amadís, que es la chronica del muy valiente y esforzado Principe y cavallero de la Ardiente Espada, Amadís de Grecia, hijo de Lisuarte de Grecia* of which an edition (Burgos, 1535) is cited by Gayangos, a pastoral element is already introduced. Darinel and Sylvia, a shepherd and shepherdess are brought upon the scene, and play an important part in the books that follow. As Gayangos says:

"The pastoral romance, cultivated since the beginning of the century by Sannazaro and the Italians, now began to be known in Spain, and was afterwards carried to the highest degree of perfection by Montemayor.<sup>3</sup> In 'Don Florisel de Niquea,' the

Of the printed editions of 'Amadís of Gaul,' the earliest known, up to a few years ago, was that published at Rome in 1519. An edition of 1511 is mentioned by Fernando Colón, son of the great discoverer, in the catalogue of his library at Seville, numbered 4139. See Gallardo, 'Ensayo,' vol. ii, col. 553. Both of these Romances are expressly described as being in four books. As the fifth book of Amadís, "Las Sergas de Esplandian," and the sixth book, "Florisandro," appeared in 1510, the original 'Amadís' must be earlier. It, therefore, occasioned no little surprise when, a few years ago, a copy of the first edition of 'Amadís,' dated Caragoça, 1508 was discovered at Ferrara. This copy, which was in the Sellière collection, is now owned by Mr. Quaritch, who values it at £200. The following is from his catalogue, page 3854:

"The editor or renovator, Garcí-Ordóñez de Montalvo, according to later editions, is in the rubricated heading of the *princeps*, described as Garcíodríguez de Montalvo, and his prologue makes the usual statement that he simply corrected the corrupted text of the *three books* of Amadís, that he had the good fortune to get hold of the original fourth book and the original *Sergas de Esplandian* (that is, the fifth book or first continuation), and that he translated the latter two so as to add them to the former three."

3 'Libros de Caballerías, con un discurso preliminar y un catálogo razonado' por Don Pascual de Gayangos. Madrid, Ribadeneyra, 1857, p. xxxi.

It is not within the scope of this work to trace the beginnings of pastoral poetry in Spain. Nearly twenty years before the first appearance of Montemayor's 'Diana,' the influence of the Italian pastorals is clear, in the works of Garcilaso de la Vega, whose "Elogues" first appeared in 1543, with the works of Boscan, another writer entirely under the influence of the Italians. That Garcilaso was an imitator of Sannazaro,—even sometimes going to the extent, as in his second eclogue, of translating almost verbally whole passages of the 'Arcadia,' has been shown by Torraca, in his work "Gl'Imitatori Stranieri di Jacopo Sannazaro," Roma, 1882.



first two parts of which appeared for the first time at Valladolid in 1532, we already see Don Florisel assuming the garb of a shepherd and following a shepherdess, Sylvia, with whom he had fallen in love. And in the fourth part of 'Don Florisel of Niquea,' of which there is an edition dated Salamanca, 1551, there are introduced into romances of chivalry for the first time *romances, quintillas*, and eclogues, which the author calls *bucólicos*,<sup>4</sup> while the second book of the fourth part of 'Don Florisel,' chap. xxxvii, contains an eclogue between two shepherds, Archileo and Laris, and a number of *certámenes*, or poetical contests, in the manner of those which Montemayor afterwards introduced into his 'Diana.'"<sup>4</sup>

The marked favor with which the Spanish pastoral romance was greeted, and the signal success it immediately enjoyed, may, perhaps, be explained (in addition to the reason already given) by the fact that the 'Diana,' its first representative, was a work of real genius, while the peculiar temperament and susceptibility of the Spanish people, were, doubtless, also a factor in its success. The pastoral romance was not, however, originally a growth of the Spanish soil, but was transplanted from Italy, its home.

Spain and Italy had long been in close communication; Sicily had been subject to the crown of Aragon since 1282; Milan and the Kingdom of Naples had come into the possession of Spain, and Spanish troops under Charles V. had overrun the whole Italian peninsula. Such continued contact with Italy, at that time the most cultured and refined nation of Europe, could not fail to influence the minds of its invaders; their intellectual horizon was broadened, and their thoughts diverted into new channels. Here, in the after-glow of the great revival of learning, they found new poetic forms,—strangers to their literature, and henceforth the pastoral, amongst other Italian measures, was destined to find a home beyond the Pyrennees.

It was the 'Ameto' of Boccaccio, a pastoral in prose and verse, that served, in Italy, as a model for all the later pastorals of Sannazaro and Bembo, and for the dramatic pastorals of Tasso and Guarini. Though not strictly a pastoral romance, it prepared the way for this kind of composition, and under its influence Sannazaro, a Neapolitan, born in 1458, wrote his 'Arcadia,' which he first published in 1504.<sup>5</sup> Though Sannazaro took the

<sup>4</sup> Gayangos. Libros de Cab. xxxvi.

<sup>5</sup> A mutilated edition of the 'Arcadia' appeared at Venice in 1502, but it was without the author's knowledge or consent, and while he was absent in France. See Michele Scherillo, 'Arcadia di Jacobo Sannazaro Secondo I Manoscritti E Le Prime Stampe, con note ed. Introduzione,' 8vo, Torino, 1888, in which the 'Arcadia' and its sources are discussed with a thoroughness that leaves little to be said.

'Ameto' for his model—which is manifest in the distorted and artificial style which sometimes disfigures the otherwise graceful narration of the 'Arcadia'—the ancient writers were not without influence in the composition of the latter work. Indeed, concerning this point, Scherillo says:

"Il vero maestro ed autore nel Sannazaro, colui al quale ci si diede per sua salute, il suo dolcissimo padre, è Virgilio." P. lxxxix.

But on page ciii, he says:

"If the Greek and Latin writers furnished Sannazaro with the pastoral material, the *form* of the romance was furnished by that one of the three great Tuscans who had come to preach in Naples "la buona novella della nuova lingua," that is, Boccaccio."

Of the influence of Boccaccio's 'Ameto,' he says:

"Tutta la tela dell'*Arcadia* è ritessuta su quella dell'Ameto." P. cxi.

Sannazaro was, however, also indebted to other works of Boccaccio, namely: the 'Filocolo,' 'Fiammetta,' 'Ninfale Fiesolano,' the 'Corbaccio' and the 'Decamerone.' *Ibid.*, p. cxii.

The 'Arcadia' is a series of twelve eclogues in verse, interspersed with prose that was written afterwards, merely to join them together; but the mixed form of prose and verse, given to this species of composition, and which was already present in the 'Ameto,' was ever afterwards retained by all the Spanish romances. Ticknor calls the 'Arcadia' a "genuine pastoral romance," and its author "the true father of the modern prose pastoral."<sup>6</sup> It was in imitation of the 'Arcadia' that Montemayor wrote the 'Diana,' the first Spanish pastoral romance.<sup>7</sup> That the earlier and better Spanish romances followed their Italian model closely, is very clear; that their style, which is sometimes

<sup>6</sup> For the great favor with which the 'Arcadia' was received, various reasons have been assigned. Scherillo says:

"Se l'*Arcadia* fu accolta con tanto favore, ciò fu in gran parte perchè rappresentava la comune tendenza del tempo a quel sentimentalismo compeste, che pullula come per reazione nei periodi più agitati delle armi; ed anche perchè riecheggiava variamente le voci degli scrittori di quel mondo classico che tutti agognavano conoscere, in tanto fervore di rinascenza, come la più pura e più invidiata delle nostre glorie." P. ccxii.

A Spanish translation of the 'Arcadia' appeared at Toledo in 1547, followed by a second, likewise at Toledo, in 1549: Nic. Antonio mentions one at Toledo in 1554. Editions appeared at Salamanca 1569; Madrid in 1569; Salamanca in 1578; and Madrid in 1620.

<sup>7</sup> See Torraca, 'Gl'Imitatori Stranieri di Jacopo Sannazaro,' Roma, 1882, pp. 28 and 29.

stilted and unnatural is due to this close imitation is, however, open to question, though this reason has been assigned by a competent authority.<sup>8</sup> For the Spanish pastoral romances, written originally for the amusement of courtiers, and artificial in their origin, remained so to a great extent in their general style and construction; and though such peculiar and distorted sentences not infrequently occur, in which the learned Spanish critic thinks he can detect the more free arrangement of word and phrase permitted by Italian syntax, yet such passages are easily outweighed by those in which the style is graceful and flowing. It must be confessed, however, that though some of the Spanish pastoral romances attained a very high degree of excellence, they are generally wanting in that idyllic simplicity and truth to nature which Sannazzaro<sup>9</sup> so often displays. They sometimes indulge in the utmost extravagances and inconsistencies, introducing courtiers in the guise of shepherds, but speaking the language of the court; until, in many cases, the fact that the personages appear under the names of shepherds, is all that is left to indicate the pastoral character. This expedient, however, of portraying living persons thus disguised, was no invention of the later writers, but had been used by Vergil in his Eclogues, in which the shepherds are often distinguished men of his time, while the poet himself often figures in them as an actor—a circumstance that has also been followed by most of the Spanish writers.<sup>10</sup> Moreover, many of the scenes and incidents described by the latter are such as never could be realized in nature, but are possible only in that imaginary 'Arcadia' where their shepherds watched their "visionary flocks."

That the Spaniards were aware of the extravagances of their

<sup>8</sup> See the introduction to the Spanish Academy's edition of Valbuena's 'Siglo de Oro.' Madrid, 1821.

<sup>9</sup> Ruth's judgment of Sannazzaro is very severe. He says:

"Dieser Mann, welchem die sogenannte petrarchische Liebe, die Andacht und ein ungestörter Friede drei Lebensbedürfnisse waren, trieb sich fast sein ganzes Leben in sanften Empfindungen herum; so lange seine Geliebte noch lebte, feierte er sie in Elegien und Eklogen; nach ihrem Tod trauerte er in Eklogen, schrieb ein religiöses Gedicht *De partu Virginis*, über die Mysterien der Incarnation, in 3 Gesängen, und brachte die letzten Jahre seines Lebens in beständigen Andachtsübungen in einer Kapelle zu, die er auf seinem eigenen Gut der Jungfrau Maria zu Ehren erbaute und wo er sich begraben liesz. Ein solcher Geist war freilich zur Idylle sehr glücklich gestimmt, etc." 'Geschichte der italienischen Poesie.' Vol. ii, p. 598.

The 'Arcadia' still remains the best work of its kind in any modern language.

<sup>10</sup> Also in England, among others by Spenser, in his "Colin Clout's Come Home Again."

romances, and of their violence to the truth, there is abundant proof in their writings;<sup>11</sup> yet the device, for example, of introducing well-known persons as shepherds, doubtless added piquancy and color to the otherwise wearisome recitals of the *pastores*, especially in the eyes of those classes for whom they were principally written, and for whom it must have afforded no little amusement to discern—pictured beneath the thin veil of disguise—either their friends, or themselves. Of the popularity of this species of fiction among the upper classes, for it was hardly intended for the *profanum vulgus*, there can be no doubt; the score of writers who followed in the footsteps of Montemayor, would in itself be sufficient proof of this. It would seem, also, that the climate and the warm, impressionable nature of the people, were not unimportant factors in its success; since pastoral poetry never flourished in northern countries for lack of conditions congenial to its growth.

*The 'Diana' of Montemayor.*

"The pastoral romance was introduced into Spain by a Portuguese,"<sup>12</sup> Jorge de Montemayor, whose 'Diana' was the first, and still ranks as the best example of this species of prose fiction in the literature of Spain. Its success soon brought forth a host of imitators; for no book in Spain, since the appearance of 'Amadis of Gaul,' had been received with the favor bestowed upon the 'Diana.'<sup>13</sup> Of its author, Jorge de Montemayor, little

<sup>11</sup> See "The Galatea" of Cervantes.

<sup>12</sup> The Spanish Romance of Chivalry was also long supposed to be of Portuguese origin:

"Es notable que, como los romances de caballeria, el Romance pastoral fué introducido en España por un portugués."

MS. note by Gayangos in Montemayor's 'Diana,' ed. of 1614, in the Ticknor library. Upon *Amadis of Gaul* see preceding note, p. 1, Baret: 'De l'Amadis de Gaule' (Paris, 1878) who says there was a Spanish version 'antérieure de près d'un siècle à la rédaction de Vasco de Lobeira.' Also Braunsfels, 'Kritischer versuch über den roman Amadis von Gallien' (Leipzig, 1876, sm. 8vo) where the Portuguese origin of the Amadis is disproved conclusively; and Gayangos, in his introduction to the 'Libros de Caballeria's,' cited above.

<sup>13</sup> The 'Diana' was imitated not only in Spain, but also in other countries. To discuss these imitations, however, would lead me beyond the scope of the present essay. It will suffice to mention two of the most famous ones: the 'Arcadia' of Sir Philip Sidney (1590), in England; and the 'Astrée' of D'Urfé (1610), in France.—In both these romances, all the defects of the 'Diana,' which will be found characterized farther on, appear in an exaggerated degree; and however dull some of the Spanish romances may be, they all possess, in comparison with the two volumes of the 'Arcadia,' and the five thick tomes of the 'Astrée,' at least the merit of brevity. See the remarkable introduction to the 'Poetical works of Sidney' (London, 1877) by the editor, A. B. Grosart, who says:

"As a whole—but only as a whole—the poems of 'Arcadia' are not up to the high intellectual level of 'Astrophel and Stella,' etc. (p. lxxi). Mr. Grosart also speaks of the 'wit' of Milton and Dante, George Herbert and Cowper, p. lxxv; and says "the 'Stella' of Sidney holds a place beside the Laura of Petrarch, the Beatrice of Dante, and the *Castara* of *Habington*" (p. lxi).

For the 'Astrée' and its sources, see Heinrich Körting, 'Gesch. des Franz. Romans im xvii. Jahrhundert,' Leipzig, 1885, p. 113.



is known: we neither know his name, nor the date of his birth. In this respect, as will appear in the following pages, he shares the fate of many Spanish poets and writers who enjoyed popularity while living, but of whose lives we know next to nothing, often only the mere name. He was a Portuguese, born at Montemôr o Velho near Coimbra, and the date of his birth is generally given as "before 1520."<sup>14</sup> This date is too early, however, by several years. It is based upon the supposition that the edition of Montemayor's 'Diana' in the Ticknor library—dated 1542—is really of that date. In a MS. note Mr. Ticknor says:

"In cleaning some manuscript words from the bottom of the title-page, the date 1542 was nearly obliterated, but can still be read. I bought the volume in Madrid in 1818 and the title-page was cleaned in 1847."<sup>15</sup>

No other copy of this date has ever been seen. Salvá y Malen,<sup>16</sup> describing this edition, and giving a fac-simile of the title-page, says:

"Esta rarísima edicion *no lleva fecha ninguna*; pero indudablemente es la mas antigua que existe; la imprimió postivamente Ioan Mey, y se publicó durante la vida del autor, como lo prueba la dedicatoria," etc.

For an account of Montemayor's early years, we are principally indebted to his letter to Sâ de Miranda, a sort of autobiography, written in 1553 while Montemayor was temporarily residing at the Portuguese court.<sup>17</sup> In it he tells us that his early youth was passed on the banks of the Mondego,<sup>18</sup> and that the education he acquired was very slight. We know from his friend and

<sup>14</sup> Ticknor, 'History of Spanish Literature.' Boston, 1888. Vol. iii, p. 92.

<sup>15</sup> See also the note in the Ticknor Catalogue, where the opinion is expressed that "this date was foisted into the title-page when it was sold." P. 234.

<sup>16</sup> 'Catálogo,' Vol. ii, p. 168. Ticknor's citation of an edition of 1545 is a mistake. See Ticknor Catalogue, p. 234. It may be stated here that most of the material for this essay, excepting such Spanish books as are in my own possession, was collected in the Ticknor library in Boston, during the summer of 1890; and I take this occasion to thank Mr. A. P. C. Griffin and Mr. Edward B. Hunt of the Boston Public Library, for many kindnesses shown me while working there. The library of the University of Göttingen—rich in rare works of every kind—furnished much useful matter, and Professor Baist has kindly loaned me some books from his own collection.

<sup>17</sup> "Carta de Jorge de Montemayor," in 'Poesias de Francisco de Sâ de Miranda,' Ed. Carolina Michaelis de Vasconcellos. Halle, Niemeyer, 1885, p. 665. See Appendix.

<sup>18</sup> By the waters of this historic stream, Camoens also passed his early years. See his one hundred and eleventh Sonnet, beginning "Doces e claras aguas do Mondego." He was born at Lisbon in 1524.

continuator, Alonzo Perez, that he knew no Latin at a time when that language was studied by all that made any claim to culture. His early years were devoted to music, though, while still a youth, he practiced the art of poetry. When quite young he left his native country "to make his own living, somehow or other" (*por algun modo*) and turned his footsteps toward Spain, where he became a soldier, and to judge from one of his sonnets, served for a time in Flanders.

Partiendose para la guerra  
no las desiertas playas peligrosas  
ni las tormentas bravas, espantosas  
do esfuërço e valentia es muy en vano, etc.

And again:

Yendose el autor a Flandes  
y muerte allí le ataje el fundamento  
qu'el desamado pierda sufrimento,<sup>19</sup> etc.

We now come to the first certain date in his life: in 1548 he was a musician at the Court of Castile, publishing in that year a paraphrase of the eighty-sixth psalm,<sup>20</sup> and calling himself *Cantor* of the chapel of the Infanta Doña Maria, the daughter of Charles V. In 1554 according to Salvá y Mallen, the first edition of Montemayor's 'Cancionero' appeared at Antwerp.<sup>21</sup> Whether the lady whose praises he therein sings, under the name of 'Marfida,' is identical with the *Diana* of his later romance, there is no means of determining with certainty.<sup>22</sup> Lope de Vega, in his 'Dorotea,' Act ii, Sc. 2, says: "The Diana of

<sup>19</sup> In the 'Cancionero del excellentissimo poeta, George de Monte Mayor,' Alcalá, 1563, fol. 56.

<sup>20</sup> Exposicion moral sobre el psalmo lxxxvi del real propheta David, dirigido a la muy alta y muy poderosa señora la infanta doña Maria por George de monte mayor, cantor de la capilla de su alteza. Alcalá, mdxlviii.

<sup>21</sup> Las obras de George de Monte mayor, repartidas en dos libros, y dirigidas a los muy poderosos señores don Iuã, y doña Iuana, Principes de Portugal. En Anvers, mdlviii. In the subsequent editions the 'Obras' are divided into two parts, and entitled 'Segundo Cancionero de Monte mayor,' and 'Segundo cancionero espiritual.' An edition of this first part, dated Antwerp, 1558, is given by Salvá: Catálogo, Vol. i, 137 (No. 296). The second part, the 'Segundo cancionero espiritual,' Salvá apparently had never seen. It, however, is the subject of a very interesting article by Prof. Vollmüller in *Romanische Forschungen*, Vol. iv, p. 333. From the dedication in this volume, it is evident that in 1558 Montemayor was living in Flanders.

<sup>22</sup> Of this Marfida or Marfisa, Mad. de Vasconcellos, 'Poesias de Sã de Miranda' (p. 849, note) says: Suppõe-se que debaixo d'este anagramma de *fis amar*, ou *fidamar*, se esconde o nome Margarida. The real name of *Diana* as given by Sepúlveda (see note below), was Ana.

Montemayor was a lady of Valencia de Don Juan, near Leon" (fol. 52<sup>v</sup>. ed. of 1632). She is said to have been still living in 1602, when she was visited by Philip III. and Queen Margaret. She is described as even then bearing traces of her former beauty, though more than sixty years old.<sup>23</sup> This would fix her birth somewhere about 1536, and would, of course, effectually dispose of the belief that an edition of the 'Diana' existed as early as 1542.<sup>24</sup> Towards the close of 1552, Montemayor accompanied the younger daughter of Charles V., Doña Juana, the wife of Dom João of Portugal, to whose court he was now attached, to Lisbon.<sup>25</sup> Here he lived one year, returning to Spain early in 1554, after the death of Dom João.<sup>26</sup> Nicholas Antonio, followed by Sedano and others, thinks that Montemayor accompanied Philip II.<sup>27</sup> on his visit to England and the Netherlands in 1554. Of this there is no positive evidence; we only know that his 'Cancionero' appeared in Antwerp in that year. But we are certain, from the testimony of Fray Bartholomé Ponce, that Montemayor was at the Court of Spain in 1559 (then at Valladolid), 'when everybody was reading the *Diana*.'<sup>28</sup> This would appear to be a confirmation of Salvá y Mallén's conjecture, that the 'Diana' first appeared "before 1559," and such a popularity as Ponce states, seems to imply a

23 "Bosquejo historico sobre la novela Española," by D. Eustaquio Fernandez de Navarrete, prefixed to Volume xxxiii of the *Biblioteca de Autores Españoles*. (p. xxvii, note) quoting Sepúlveda, 'Historia de varios sucesos.' MS. vol. ii. ch. 12. See also, concerning the life of Montemayor, an excellent dissertation by Schönherr: 'Jorge de Montemayor, sein Leben, etc.' (Halle, 1886). This work did not come to my knowledge until this essay was nearly completed, so that in only a few instances have I been able to avail myself of it. My copy was, moreover, without the 'appendix,' which seems to have been added to a later edition.

24 From these data it would certainly seem that 1520, the generally accepted year of Montemayor's birth, is too early by several years. He was probably born about 1528, at all events such a date agrees better with the facts given above.

25 Schönherr, *Opus cit.*, 22.

26 *Ibid.*, 24.

27 Philip II. set sail from Coruña in the beginning of July 1554, and arrived at Southampton on the nineteenth or twentieth of the same month. He remained in England fourteen months, going thence to the Netherlands, and returned to Spain on August 2, 1559. See Watson, 'History of Philip II,' vol. i, 131.

28 'Primera parte de la Clara Diana a lo divino, repartida en siete libros.' Zaragoza, 1582. In the *prólogo* he says:

"Being at the Court of Philip II, in 1559, I saw and read the *Diana* of Montemayor, which was at that time in such favor as I had never seen any book in the vernacular. Expressing a desire to know the author, I was introduced to him at the house of a friend. Taking courage to tell him that he was wasting time and talents in making rhymes and composing books of love, Montemayor, with a hearty laugh, replied: Padre Ponce, let the friars do penance for all; as for the *hijosdalgo*, arms and love are their profession. . . . May God have mercy on his soul, for I never saw him again. A few months after this, I was told how a good friend of his had killed him on account of jealousy, or some love-affair."

recent appearance of the work: besides, to suppose that the first edition of the 'Diana' appeared in 1542, and that no edition followed for nearly twenty years (1560) is inconsistent with the great and immediate success it enjoyed. Montemayor died on February 26th, 1561, in Piedmont. That his death was sudden and violent, is shown,—in addition to the testimony of Padre Ponce, just cited,—by the Elegy of Dorantes:

Comienza, Musa mia dolorosa  
el funesto suceso y desventura,  
la muerte arrebatada y presurosa  
de nuestro Lusitano, etc.     Lines 1-4.

And again:

La inexorable parca y rigurosa  
cortó con gran desden su dulce hilo  
con inmadura muerte y lastimosa.     Lines 70-73.

The 'Diana' is the principal work of Montemayor, and the one by which he is best known. The story is briefly given by the author in his *Argumento* as follows:

In the fields of the ancient and celebrated city of Leon, by the banks of the river Ezla, there lived a shepherdess named Diana, more beautiful than any of her time. She loved and was loved in return by a shepherd named Sireno, with a love chaste and pure. At the same time she was loved by another shepherd, Silvano, whom she, however, abhorred. It now happened that Sireno was obliged to leave the kingdom upon matters which admitted of no excuse. For a while, Diana grieved on account of his absence, but as time changed, her heart, changed also, and she was married to another shepherd named Delio. Sireno returning after a year's absence, learns of her marriage "and here begins the first book, and in the remaining ones you shall find various histories of things that have really happened, although disguised beneath a pastoral style."

It will be seen from this 'Argument' that the 'Diana' had its origin in an actual event in the life of its author, and that, perhaps, his principal object in writing it, was to find expression for the sorrow and despair of a great disappointment, and thus obtain that relief and consolation which imparting our ills to others often gives.

A raconter ses maux, souvent on les soulage.

The form and construction of the 'Diana' may have been matters of subordinate import to Montemayor, but a work is to be judged as it stands, and it must be admitted that the 'Diana,'



in this respect, is not without serious defects: many of its incidents are loosely interwoven; there is a lack of cohesion; the narrative is sometimes involved, and is often interrupted by long digressions, so that one loses the thread of the main story, and the interest flags. This want of logical development, the failure properly to subordinate the various incidents of the story, and thus hold the attention of the reader, is a fault conspicuous not only in the 'Diana,' but in all Spanish romances of its class. Many of the incidents in the 'Diana' are quite improbable, and its beauty is often marred by an excessive sentimentality, at times bordering on the ridiculous.<sup>29</sup> A few extracts will illustrate this:

"Venia pues el triste Sireno, los ojos hechos fuentes, el rostro mudado y el coraçon tan hecho á desventuras, que si la fortuna

<sup>29</sup> In this respect, however, the 'Diana' was even surpassed by some of the works that followed it. A few extracts from Sidney's 'Arcadia' will show that it, too, sinned quite as much, in this respect, as its Spanish prototype:

"The sun drew clouds up to hide his face from so pitiful a sight, and the very stone wall did yield drops of sweat for agony of such a mischief: each senseless thing had sense of pity; only they that had sense were senseless."

Book iii, p. 537 (ed. of 1743).

A shepherd in his despair exclaims:

"O thrice happy I, if I had perished whilst I was altogether unhappy; then, when a dejected shepherd offensive to the perfection of the world, I could hardly, being oppressed by contempt, make myself worthy to be disdained, disdain to be despised, despised being a degree of grace. O would to God that I had died obscurely, whilst my life might still have lived famous with others and my death have died with myself," etc.

Book iii, p. 598.

The following complaint of a shepherd is very pathetic:

"O my dun-cow, I did think some evil was towards me ever since the last day thou didst run away from me, and held up thy tail so pitifully: did I not see an eagle kill a cuckoo, which was a plain foretoken unto me. *Pamela* should be my destruction? O wife *Miso*, if I durst say it to thy face, why didst thou suspect thy husband, that loveth a piece of cheese better than a woman," etc.

Bk. iv, p. 731.

Or such verses as this, 'Song of Philisides,' which are certainly unworthy of the author of 'Astrophel and Stella':

#### I.

As I my little flock on *Ister* bank  
(A little flock; but well my pipe they couth)  
Did piping lead, the sun already sank  
Beyond our world, and e'er I got my booth,  
Each thing with mantle black the night doth scoth;  
Saving the glow-worm which would courteous be  
Of that small light oft watching shepherds see.

#### II.

The welkin had full niggardly enclosed  
In coffer of dim clouds his silver groats,  
Ycleped stars; each thing to rest disposed,  
The caves were full, the mountains void of goats:  
The birds' eye clos'd; closed their chirping notes.  
As for the nightingale, wood-musick's king:  
It *August* was, he deign'd not then to sing.

P. 711.

le quisiere dar algun contento, fuera menester otro coraçon nuevo para recibirle." Book i, p. 2 (ed. of 1614).

Again:

"Quando acabó de cantar esta postrera copla, la estraña agonía en que todos estábamos no pudo estorbar que muy de gana no nos muriesemos." *Ibid.*, p. 53.

Love drives poor Silvano out of his senses:

"Pues como este pastor (Silvano) fuese tan mal tratado de amor y tan desfavorecido de *Diana*, mil veces la pasion le hacia salir de seso, de manera que hoy daba en decir mal de amor, mañana en alabarle: un día en estar ledo, y otro en estar mas triste que todos los tristes, etc." Book ii, p. 61. "Belisa is determined to be wretched; she says: Muy gran consuelo será para tan desconsolado corazon como este mio, estar seguro de que nadie con palabras ni con obras pretendiese dármele, porque la gran razon, ó hermosas ninfas! que tengo de vivir tan envuelta en tristezas como vivo, ha puesto enemistad entre mi y el consuelo de mi mal; de manera que si pensase en algun tiempo tenerle, yo misma me daria la muerte."

P. 135.

Their tears augment the streams and cause the grass to grow:

"Mas qué ventura ha guiado tan hermosa compañía á do jamas se vió cosa que diese contento? quién pensais que hace crecer la verde yerba desta isla, y acrecentar las aguas que la cercan sino mis lágrimas? quién pensais que menéa los árboles deste hermoso valle, sino la voz de mis suspiros tristes, que inflamando el ayre hacen aquello que él por si no haría? porque pensais que cantan los dulces páxaros por entre las matas quando el dorado Febo está en toda su fuerza, sino para ayudar á llorar mis desventuras? á qué pensais que las temerosas fieras salen al verde prado, sino á oír mis continuas quejas?"

P. 136.

The shepherds are so overcome by this recital, that they all weep:

"Con tantas lágrimas decia esto la hermosa pastora, que no habia ninguno de los que alli estaban que las suyas detener pudiese."

As the contents of Montemayor's romance have been several times set forth,<sup>30</sup> a brief analysis will be sufficient here.

<sup>30</sup>See Dunlop's 'History of Fiction'; Schönherr, already quoted, and Kressner, "Zur Geschichte der pastoral Dichtung," in Vol. lxvi (p. 309) of Herrig's *Archiv*, where a detailed analysis of the 'Diana' is given.

*Book i.* The "forgotten" Syreno, coming from the mountain districts of Leon, arrives at the delightful meadows watered by the Ezla, and muses "upon that happy time when, upon these fields and upon these lovely banks he tended his flocks." Here he passed his days oblivious of the outer world "till cruel Amor" made him his slave. "Reclining at the foot of a beech tree, his looks followed the beautiful banks until they rested upon the spot where first he had seen the beautiful, graceful and chaste Diana, in whom nature had united every perfection." "What his heart then felt, let him imagine who ever found himself amid sad memories." He thinks of the time when Diana swore eternal fidelity to him "with tears gushing from her lovely eyes like oriental pearls, as witnesses of what she felt within her heart, bidding him believe what she had told him so many times." He now draws forth from his breast a paper in which are some threads of green silk and some locks of hair, "and such locks! and placing them upon the green grass, with many tears, he drew forth his lute, not as joyfully as in the days when he was favored by Diana," and began to sing as follows:

Cabellos, quanta mudanza <sup>31</sup>  
 he visto despues que os ví,  
 y quan mal parece ahí  
 esa color de esperanza.  
 Bien pensaba yo, cabellos,  
 aunque con algun temor,  
 que no fuera otro pastor  
 digno de verse cabe ellos.  
 Ay cabellos! quantos dias  
 la mi Diana miraba,  
 si os traia, ó si os dexaba,  
 y otras mil niñerías.  
 Y quantas veces llorando,  
 (ay lágrimas engañosas!)  
 me pedia zelos de cosas  
 de que yo estaba burlando.  
 Los ojos que me mataban,  
 decid dorados cabellos,  
 que culpa tuve en creellos,  
 pues ellos me aseguraban?  
 No vistes vós que algun día  
 mil lágrimas derramaba,  
 hasta que yo le juraba,  
 que sus palabras creia?  
 Quién vido tanta hermosura  
 en tan mudable sugeto?  
 y en amador tan perfecto,  
 quién vió tanta desventura?  
 Ó cabellos, no os correis  
 por venir de á do venistes,

<sup>31</sup> This is one of the poems of Montemayor, translated by Sir Philip Sidney.

viéndome como me vistes,  
 en verme como me veis!  
 Sobre el arena sentada,  
 de aquel rio, la ví yo,  
 do con el dedo escribió,  
 antes muerta, que mudada.  
 Mira el amor lo que ordena,  
 que os viene á hacer creer  
 cosas dichas por muger,  
 y escritas en el arena.

Replacing the "golden locks," he finds in his shepherd's scrip, a letter formerly written to him by Diana, which he reads and "deeply sighing," says: "How could forgetfulness ever enter a heart whence such words have issued"? Sireno now sees another shepherd approaching, to whom he exclaims. "Alas! unhappy shepherd, though not so unhappy as I." It is the *desamado* Silvano, once the rival of Sireno, but who became his friend on learning that Diana returned the latter's love. Silvano takes up his pipe and "sings with great sadness."

Amador soy, mas nunca fuy amado,  
 quise bien, y querré, no soy querido,  
 fatigas paso, y nunca las he dado,  
 sospiros dí, mas nunca fuy oído;  
 quejarme quise, y nunca fuy escuchado;  
 huir quise de amor, quedé corrido;  
 de solo olvido no podré quejarme,  
 porque aun no se acordaron de olvidarme.

Yo hago á todo mal solo un semblante,  
 jamas estuve hoy triste, ayer contento,  
 no miro atras, ni temo ir delante,  
 un rostro hago al mal, ó bien que siento;  
 tan fuera voy de mí como el danzante,  
 que hace á qualquier son un movimiento.  
 y así me gritan todos, coma á loco,  
 pero segun estoy, aun esto es poco.

La noche á un amador es enojosa  
 quando del día atiende bien alguno;  
 y el otro de la noche espera cosa,  
 que el dia hace largo, é importuno;  
 con lo que á un hombre causa, otro reposa  
 tras su deseo camina cada uno,  
 mas yo siempre llorando el día espero,  
 y en viendo el día, por la noche muero.



Quejarme yo de amor es escusado,  
 pinta en el agua, ó dad voces al viento,  
 busca remedio en quien jamas le ha dado,  
 que al fin venga á dexalle sin descuento;  
 llegaos á él á ser aconsejado,  
 diraos un disparate, y otros ciento,  
 ¿pues quien es este amor? es una ciencia  
 que no la alcanza estudio, ni experiencia.

Amaba mi señora á su Sireno,  
 dexaba á mí, quizá que lo acertaba;  
 yo triste (á mí pesar) tenía por bueno  
 lo que en la vida, y alma me tocaba;  
 á estar mi cielo algun día Sireno  
 quejara yo de amor si le añublara  
 mas ningun bien diré que me ha quitado,  
 ved como quitara lo que no ha dado.

No es cosa amor, que aquel que no lo tiene,  
 hallará feria á do pueda comprallo,  
 ni cosa que llamándola se viene,  
 ni que le hallareis yendo á buscarlo;  
 que si de vos no nace, no conviene  
 pensar que ha de nacer de procurallo,  
 y pues que jamas puede amor forzarse,  
 no tiene el desamado que quejarse.

Perceiving Sireno by the fountain, he draws near, and "they embrace each other with many tears." The two 'unloved' lovers console one another. Silvano now relates how Diana at first pined during Sireno's absence,—how he had once observed her lying upon the ground weeping: how Diana then drew forth a small pipe "and played so sweetly that the valley, the mountain, the river and the enamoured birds;—even the wild beasts of the dense wood, were charmed." Afterwards, with tearful eyes, gazing into the clear fountain, she sang:

Ojos, que ya no veis quien os miraba,  
 quando erades espejo en que se via,  
 ¿qué cosa podies ver que os dé contento? etc.

Silvano, continuing, tells how, on approaching, he was invited by Diana to sit beside her. How he began to tell Diana of his love for her, whereupon she promptly interrupted him saying: "If your tongue again dares to speak of your own affairs, I shall leave you to enjoy this clear spring at your pleasure."

On hearing this Sireno sighs and asks whether Diana is happy since her marriage with Delio, to which Silvano replies: "They tell me that she is not happy, for though Delio, her husband, is rich in the gifts of fortune, he is poor in the gifts of nature," etc., "for Delio cannot play, sing and wrestle, nor dance with the *mozas* on Sunday."

A sad shepherdess now approaches; it is Selvagia, the friend of Diana, who, addressing the shepherds says: "What are ye doing

here, O unloved shepherds, in this green and delightful meadow"? A discussion follows upon the fickleness of woman, after which Selvagia relates how she was deceived by the false Alanio, and of the complications which arose in the loves of a number of Shepherds and shepherdesses; each is in love with some one who loves somebody else. "It was the strangest thing in the world to hear how Alanio, sighing, would say: Alas, Ismenia! how Ismenia said: Alas, Montano! and how Montano said, Alas, Selvagia! and how Selvagia said, "Alas, my Alanio"! The result of all this sighing is, that Montano marries Ismenia. Having finished her story "Selvagia began to shed copious tears and the shepherds aided her therein, for it was an occupation in which they had great experience."

*Book ii.* Opens with a long complaint of Selvagia's,—after which she sings some *sestinas*. Silvano now appears, singing some *octavas* to the music of a lute. Then both sit down "beneath the shade of a dense myrtle," and with many sighs and a fair amount of tears, they relate to each other their imaginary woes. To Silvano's query "perhaps thou knowest some remedy for our ills"? Selvagia answers: "I do know one, shepherd; it is to cease loving." Doubtless, a sovereign remedy. The "forgotten" Sireno is now heard singing a Sonnet, and scarcely had they greeted the new-comer, and proceeded together toward "the fountain of the Alders," when they heard several voices singing. Proceeding cautiously, they perceive three nymphs, Dorida, Cynthia and Polidora. Dorida now sings of the love of Diana and Sireno, much to the astonishment of Sireno, who is concealed behind the trees. The whole story is sung in a long "cancion," of which one of the concluding strophes is as follows:

*Diana speaks.* Toma, pastor, un cordon  
que hice de mis cabellos  
porque se te acuerde en vellos,  
que tomaste posesion  
de mi corazon y dellos:  
y este anillo has de llevar,  
do estan dos manos asidas,  
que aunque se acaben las vidas,  
no se pueden apartar  
dos almas que estan unidas.

In return Sireno gives to Diana his shepherd's crook and his lute "to which he has sung to her a thousand 'canciones,' recounting her perfections.

Then:

Ambos á dos se abrazaron,  
y esta fue la vez primera,  
y pienso fue la postrera,  
porque los tiempos mudaron  
el amor en otra manera:  
y aunque á Diana le dió  
pena rabiosa y mortal,  
la ausencia de su zagal,  
en ella misma hallo  
el remedio de su mal.

Scarcely had Dorida finished her song, when three wild men, "very tall and ugly," rush out of the wood, seize the nymphs and tie their hands. Now the shepherds spring from their ambush and attack the giants with slings. The shepherds were getting the worst of the contest, when suddenly out of the thick grove there appeared a maiden of wonderful beauty, who immediately sends an arrow through the heart of one of the giants, and finally slays them all. The nymphs turn out to be priestesses of Diana, and the rescuing maiden, whose name is Felismena, now relates her story: after telling the story of her early years she informs us how, at the age of seventeen she was beloved by Don Felix, whose love she, at first, did not return. Don Felix sends a letter by Rosina—the maid of Felismena—which letter the latter rejects, saying "If I did not observe who I am, and what might be said, I should mark your face,—which shows little modesty,—so that it were easily known among all others. But since this is the first time, let what is done suffice, but beware the second time."

"It seems to me," continued Felismena, "that I can still see that traitorous Rosina, who, with a friendly countenance, knew how to be silent, dissimulating her true feelings at my angry outburst, and with a feigned smile saying to me: I gave this letter to your grace in order that we might both laugh over it, but not that you should get angry over it." Presently, however, a desire arose in Felismena to read the letter, though her modesty forbade her ask her maid for it after what had taken place between them. And so the day passed till night, midst various thoughts. "And when Rosina, Felismena continues,—entered to disrobe me, at the time when I was wont to retire, heaven knows whether I wished that she should again importune me to receive the letter, but I did not wish to speak of it, and in order to see whether opening the way, would be of any advantage, I said; And so, Rosina, Señor Don Felix was so bold as to write to me"? She very dryly answered: "My lady, these are things that love brings with it: I beg that you will forgive me, for if I had thought that it would anger you, I would rather have torn out my eyes." "That night was the longest that Felismena had ever passed."

"Day having come, and later than I had wished it, the prudent Rosina again entered to dress me, and deftly let the letter fall upon the floor, and as I saw it, I said: what is that, that just fell? Show it to me. It is nothing, my lady, said she. Show it to me, and do not make me angry; or tell me what it is. Why, my lady, do you wish to see it? It is the letter of yesterday. That is surely not so, said I, show it to me, I will see whether you told the truth. Scarcely had I spoken, when she placed it in my hand, and I, although I knew it very well, said, truly it is not the same, and you must be in love with some one. I wish to read it and see what he writes to you."

The reading of this letter aroused the love in the bosom of Felismena, who "taking pen and ink," sent a letter to Don Felix in reply. And so the lovers were happy for some time, till it came to the knowledge of the father of Felix, who sent him to the court of the great princess Augusta Cæsarina, to gain some knowledge and experience of the world.

Felismena, however, did not bear the separation, but determined to do "what never woman thought of,—to dress in male attire, visit the court, and see him in whose sight rested all my hope." After a journey of twenty days, she arrives at the court, and on the very first night she had an opportunity of convincing herself of the unfaithfulness of her lover, for she hears Don Felix singing a serenade to his mistress Celia. Felismena now enters the service of Don Felix as a page, under the name of Valerio and soon gains the confidence of his master to such an extent, that the latter makes Valerio his confidant,

telling him of his love for Celia and reading the contents of Celia's letters to him.

Celia having learned, meanwhile, that she was not the first love of Don Felix,—but that the latter had declared his love to a lady of his native city, and afterwards deserted her—refused to accept his attentions any longer, and sent him the above mentioned letters. Don Felix now sends a letter to Celia by his page Valerio, the result of which is that Celia falls deeply in love with Valerio. The peculiar dilemma in which Valerio found himself (or herself), was suddenly resolved by the death of Celia, who, finding her love for Valerio unrequited, fell into a swoon from which she never awoke. At this news, Don Felix disappeared. Two years have elapsed since then and during all this time Felismena has been in search of the faithless Don Felix.

At the conclusion of Felismena's story, all proceed to the temple of  
*Book iii.* Diana to find some solace for their sufferings. They had not journeyed long, when they came to a beautiful lake in the midst of which was a small island upon which they saw a hut and flock of sheep. Passing over the water "upon stones placed in a row," Polydoro enters the hut and finds a shepherdess sleeping therein, "whose beauty causes no less astonishment than if Diana herself had appeared before their eyes." "In the carelessness of sleep her foot, white and bare, protruded from her frock, but not so far that to the eyes of those who were looking on, it might seem *deshonesto*." "And from the many tears that, even while sleeping, rolled down her lovely cheeks," it seemed that sleep was no bar to her sad thoughts. The beautiful shepherdess is Belisa, who presently relates how an old shepherd named Arsenio, whose wife had died, fell in love with her. Arsenio, however, had a son, Arsileo, who, in addition to being handsomer than Arsenio, had the advantage of being somewhat younger. Arsileo is also a poet, and writes the verses which his father Arsenio, sends to Belisa. When Belisa discovers this, she falls desperately in love with Arsileo, as a consequence of which, Arsileo is one night while visiting Belisa unwittingly shot by his father, who, when he discovers his deed, kills himself. Since then Belisa wanders about only wishing for death. All the shepherds shed copious tears on hearing this tale, and invite Belisa to accompany them to Diana's temple.

*Book iv.* All finally arrive at a magnificent Palace, where they are received graciously by the wise Felicia, who bids them have no fear of the ills that pursue them, as she has a remedy for them. Over the doorway of the palace, which is built of jasper, silver, and various marbles, are two nymphs bearing tablets of copper on which is the following inscription in letters of gold:

Quien entra, mire bien como ha vivido, etc.<sup>32</sup>

Here they find an immense statue of Mars, and here are represented Hannibal, Scipio, Camillus, Horace, Varro, Cæsar, Pompey, Alexander the Great, the Cid, Fernan Gonzales, Bernardo del Carpio and the Great Captain (Gonçalvo de Cordoba), etc. They enter a magnificent hall adorned with ivory and alabaster, and here, by a spring of pure silver, sits Orpheus, who touches his harp at the approach of the group and sings a song in praise of famous Spanish women. Proceeding further, they come to a wide lawn, where they sit down and having dined sumptuously, Felismena relates the story of  
*Book v.* Abindarraez. After the story is ended, Felicia proceeds to cure the lovers of their ills. She appears with two goblets of fine crystal, one of which she hands to Sireno and the other to Selvagia and the un-

<sup>32</sup> See below p. 26.



loved Silvano, saying: "take this goblet, in which you shall find the best remedy for all past misfortunes." All three, on drinking, immediately fall asleep. When Felicia thinks the magic potion has had its due effect, she touches Sireno's head with a book. Sireno awakes and is entirely cured of his love for Diana. So Silvano, on-awakening, forgets entirely his former love for Diana, but becomes enamored of Selvagia, who, in turn, forgetting Alanio, falls in love with Silvano. These three now return to their flocks, and now, for the first time, we meet with Diana. The voice of a shepherdess is heard singing, and is recognized by Silvano. She sits by the fountain and sings:

Quando yo triste nací,  
luego nací desdichada,  
luego los hados mostraron  
mi suerte desventurada, etc.

But Sireno remains unmoved by her song, and they proceed on their way. Felismena now leaves the company, going homeward, and on her way sees a shepherd's hut, which she enters and finds there Arsileo, the lover of Belisa, who had not been slain by the arrow of his father as Belisa supposed, but Alfeo, a great sorcerer and rejected suitor of Belisa, had conjured up two spirits to represent Arsenio and Arsileo, and the whole scene in which Arsenio shoots his son,—merely out of revenge against Belisa.

*Book vi.* Though quite freed of his love for Diana, yet, once, on coming to the spring of the alders, Sireno thinks of the happy past and feels lonely, because at all times the "memory of a happy state causes a feeling of solitude in him who has lost it." Then he sees the flocks of Diana and her dogs, who fall down at his feet and show their delight at seeing him, "and if the power of the water which the sage Felicia had given him had not made him forget his love, perhaps nothing in the world would have prevented him from returning to her."

He now takes up his lute and sings:

Pasados contentamientos  
qué quereis?  
dexadme, no me canseis.  
Memoria quereis oirme?  
los días, las noches buenas,  
paguélos con las setenas,  
no teneis mas que pedirme:  
todo se acabó en partirme  
como veis,  
dexadme, no me canseis.

\*  
Campo verde, valle umbroso  
donde algun tiempo gozé,  
ved lo que despues pasé  
y dexadme en mi reposo:  
si estoy con razon medroso,  
ya lo veis.  
dexadme, no me canseis.

Ví mudado un corazon  
 cansado de asegurarme,  
 fue forzado aprovecharme  
 del tiempo y de la ocasion ;  
 memoria do no hay pasion,  
 qué quereis ?  
 dexadme, no me canseis.

Corderos y ovejas mias,  
 pues algun tiempo lo fuistes,  
 las horas ledas ó tristes  
 pasaronse con los días ;  
 no hagais las alegrías  
 que soleis,  
 pues ya no me engañareis.

Si venis por me turbar,  
 no hay pasion, ni habra turbarme,  
 si venis por consolarme  
 ya no hay mal que consolar ;  
 si venis por me matar,  
 bien podeis,  
 matadme y acabareis.

Diana now appears, but Sireno remains unmoved by her prayers ; in tears she declares that the will of her father and her childish obedience had brought her to the hated union with Delio : but Sireno rejoices that he has been freed of his love and with Silvano sings a song, laughing at their former folly when both were suitors for Diana. When the song was finished, Diana was shedding copious tears, and with a sigh "in company with which her soul seemed to have gone forth," she arose, and braiding her golden hair, disappeared in the valley.

*Book vii.* Felismena on her journey comes to a beautiful city by a majestic river. It recalls to her mind the great city of Soldina, "her birth-place, from which Don Felix had caused her exile." From the language of two shepherdesses, Armia and Duarda, whom she meets, Felismena learns that she is in Portugal, and that the city before her is Coimbra, "one of the most famous cities in all Europe," and that it "is bathed by the crystalline waters of the Mondego." And the castle before them is called, in the Portuguese tongue, "Monte-Mor o Velho,"<sup>33</sup> where force of genius, valor and courage have remained as trophies of the deeds which its inhabitants performed in the past, and whose ladies and gentlemen are adorned with all virtues." While Felismena partakes of the repast offered by the shepherdesses, the voice of Danteo is heard singing :

Sospiros, minha lembrança<sup>34</sup>  
 não quer, porque vos não vades,  
 que o mal que fazem saudades  
 se cure com esperança.

<sup>33</sup> The birth-place of Montemayor ; see above.

<sup>34</sup> This song ; a short *cancion* which precedes, beginning 'Os tempos se mudaráo' and Danteo's conversation generally, are in Portuguese.

A esperança não me val,  
 por a causa em que se tem,  
 nem promete tanto bem  
 quanto a saudade faz mal :  
 mais amor desconfiança  
 me darão tal calidade,  
 que nem me mata saudade,  
 nem me da vida esperança.

Errarãose se queixarem  
 os olhos com que eu olhei,  
 porque não me queixarei,  
 em quanto os seos me lembrarem ;  
 nem podera haber mudança  
 jamais em minha vontade,  
 ora me mate saudade,  
 ora me deixe esperança.

Duardo loved Danteo, who had, however, married Andresa, a shepherdess who afterwards died. Just as Felismena is about to reconcile these lovers, her attention is attracted by the noise of a combat. Upon an island in the stream she sees a knight struggling with three assailants, one of whom he kills,—but the others press the knight so hard, that Felismena draws her bow and slays them. The knight turns out to be Don Felix, who is forgiven by Felismena. At this moment Dorida, the messenger of Felicia appears with two goblets, one of silver and the other of gold and bids Felix drink of the former, to forget his love for Celia, and of the latter, to heal his wounds. All now return to the temple of Diana where Felix and Felismena, Selvagia and Silvana are united and, it is presumed, live happily ever after. The fate of Danteo and Duarda the author reserved for a second part.

Perhaps a few words might here be said upon the principal episodes of the 'Diana.' That of the wise Felicia, the priestess of Diana, and the magic potion she administers, to cure the lovers of all their ills, is a very old one in literature. A similar incident occurs in the eighth and ninth *prosas* of the 'Arcadia' of Sannazzaro, and it seems to me that, for the present purpose, there is no need of going beyond this.

As to the episode of Felismena, upon which Shakspeare is said to have founded his 'Two Gentlemen of Verona,' a like expedient, of a young lady disguising herself as a page to serve her lover, occurs in the thirty-sixth novel of *Bandello*, first published at Lucca in 1554. This novel is supposed to be the origin of Shakspeare's 'Twelfth Night' and to it Giraldi Cinthio probably owes a similar story in his 'Hecatommithi,' printed for the first time in 1565. Such an incident also forms the basis of the

plot of one of Lope de Rueda's best comedies, called 'Comedia de los Engaños.' Indeed the plot of this comedy is exactly like the story in *Bandello*;<sup>35</sup> in both cases the twin-brother of the heroine disappears in the sack of Rome by the Imperialists, and while the father and daughter, in the Italian tale, remove to Aix, in Savoy, the scene in the Spanish comedy is transferred to Modena. It is a question as to which of these two poets, Montemayor or Rueda, first introduced this story into Spanish literature. Lope de Rueda flourished as an actor and author from 1544 to 1566, and Montemayor doubtless saw his plays performed, for Rueda enjoyed great reputation throughout Spain. However this may be, they both had a source near at hand. The same story was afterwards greatly elaborated by Tirso de Molina in one of his most famous comedies, 'Don Gil de las calzas verdes.'<sup>36</sup>

Concerning the story of Abindarraez and Xarifa, in the fourth book of the 'Diana,' there has been some discussion.<sup>37</sup> It does not appear in the first edition of the 'Diana' (1558 or 1559), for it is without date, and was first added, according to Salvá y Mallén, in the edition published in 1561, at Valladolid. It was in February of this year that Montemayor died. Ticknor maintains that Montemayor has taken the story from the 'Inventario' of Antonio de Villégas, and cites an edition of the latter work in 1561. For my own part, I do not believe that Montemayor wrote the story that now appears in his 'Diana,' and agree with Ticknor, that the story there printed was copied from Villégas,

<sup>35</sup> Klein, 'Geschichte des Dramas' (Vol. ix. p. 159) has shown, however, that *Bandello's* Novel is not the immediate source of Lope de Rueda's 'Engaños,' but that the latter is merely a *rifacimento* of an Italian Comedy, 'Gl'Ingannati.'—Concerning the sources of the comedies of Lope de Rueda, see an interesting article by Stiefel, in the *Zeitschrift für Rom. Phil.*, Vol. xv, pp. 183 and 318.

<sup>36</sup> See Schack: 'Gesch. der dram. Lit. und Kunst in Spanien,' Vol. ii, p. 214; and for the 'Engaños' of Lope de Rueda, Böhl de Faber: 'Teatro Español anterior á Lope de Vega' (Hamburg, 1832), where the play occurs on pages 347-401.

<sup>37</sup> See Ticknor, Vol. iii, p. 95, note, and especially p. 153 and note. It is not a question at all as to the origin of this *tradición popular* as Gayangos calls it, for the story was well-known in the *Romanceros*, and a prose version had even existed considerably before this time. In the 'Inventario' of 1567, this story occupies leaves 94-112 in a very small 8vo; in the 'Diana,' on a page containing nearly double the amount of printed matter, it occupies pages 158-180. Pages 166 and 167 of the latter book are almost word for word identical with pages 100 and 105 of the 'Inventario.' See also, Wolf, 'Studien,' p. 332, note, and the Spanish Translation of Ticknor, Vol. iii, p. 547. The 'Inventario' must have been written as early as 1551, that being the date of the License to print. See also, Gallardo, 'Ensayo,' p. 357.

despite the discrepancy in the dates. I have carefully read the two works side by side, and made many extracts from them where they either agreed word for word, or where the similarity was so great, that it was evident one must have been taken from the other. The work of Villégas is written in a very simple and graceful style, while the story in the 'Diana' is prolix and verbose, is distinctly out of place, and in striking contrast with the drowsy pastoral tone of the rest of the romance.<sup>38</sup>

There is no need to say anything here in praise of the 'Diana'; its beauties have been so aptly pointed out and so competently discussed,<sup>39</sup> that further praise would be superfluous. It remains the best pastoral romance that Spain has produced; the tender melancholy with which it is tinged,—the reflection, doubtless, of Montemayor's own misfortunes,—lends a charm to the 'Diana,' that none of its imitations possess. The 'Diana' was left unfinished at Montemayor's death. The last sentence of the seventh book is as follows:

"And now all were united with those whom they loved most, to the great rejoicing of all; to which Sireno by his coming, aided not a little, although from this there followed what shall be related in the second part of this book, etc."

This 'second part' Montemayor never wrote, but in 1564 (three years after his death) Alonzo Perez, a physician of Salamanca and a friend of Montemayor's, but about whose life we know nothing, published a 'second part' of the 'Diana,' in the *prologo* of which he tells us that no one was better fitted for such a task, on account of the great affection he had always had for Montemayor's writings.<sup>40</sup> In the next sentence, however, he bids the reader observe that he has filched and imitated his work from the Italian and Latin writers, nor does he think that any blame

<sup>38</sup> Upon this story in Montemayor's romance, Lope de Vega has founded his play "El Remedio en la Desdicha." See Vol. iii, 'Com. Escogidas,' p. 133 (*Bibl. de Aut. Esp.*).

<sup>39</sup> Bouterweck: 'Geschichte der Poesie und Beredsamkeit seit dem Ende des dreizehnten Jahrhunderts,' Vol. iii, Göttingen, 1805-19.

<sup>40</sup> Empero como tan celebre varon (Montemayor) nos falte, parecióme que ninguno mejor que yo podía en sus obras suceder. Y esto no por mi suficiencia (vaya fuera toda arrogancia) mas por la mucha afición que a su escritura, con justa causa, siempre he tenido, p. 362. Again: "De una causa quiero que vayas advertido . . . que casi en toda esta obra no ay narracion, ni platca, no solo en verso, mas aun en prosa, que a pedaços de la flor de Latinos, y Italianos, hurtado y imitado no sea; y no pienso por ello ser digno de reprehension, pues lo mesmo de los griegos hicieron."



attaches to him on that account, "for the latter did the same with the Greeks." We do not expect much after this candid confession, nor are we disappointed. The main incidents of this 'second part' of the 'Diana' are subjoined.

*The "Diana" of Alonzo Perez.*

A number of shepherds and shepherdesses visit the temple of Diana 'where the wise Felicia dwells.' "And not many days after, Felicia one night after supper saide thus to Sylvanus and Selvagia:<sup>41</sup> I could not choose but blame you fortunate shepherds for the small care you have of your flockes, if I myselfe were not in fault, because you have never asked after them in all this time, nor (I thinke) once remembered them, fearing lest by reason of your absence, they have been in great want, and not without cause, being not carried to feed at convenient times upon the greene and saurie grasse nor (at their neede) driven to the cleere springs to quench their burning thirst, nor with wonted loue put into the coole and pleasant shades." Felicia now bids Sylvanus and Selvagia depart, whereupon Sylvanus, "made louing signes to Seluagia to answer the ladies intent. To whom, with a seemly blush, as partly ashamed thereat, she saide in this sort. It is now no time (my deere Sylvanus) to use circumstances of such arte, when there is no cause, neither doe they well become this place. For though their usage to all women is commendable, yet not in particular, for the husband to his wife, and in such sort as if he went about to preferre her before himselfe. For after that the woman hath delivered herselfe into the possession of the husband, she therewithal yieldeth up to his iurisdiction the title of her libertie, by the sweete and sacred bonde of marriage." Syrenus, another shepherd, sings and Sylvanus responds. All now retire to resume their way on the next morning. "Felicia gave *Doria* in charge to fill their srips the night before, with sufficient provisions for their way; "who like a friendly and louing nymph, that was not slacke to serve their necessitie (que no los quería mal), going about it immediately, did put into the same good store of victuals."

They now observe a shepherd coming along singing the following sonnet:

De donde, o papel mio, tal ventura,  
que sin meritos ayas de ser puesto  
delante el resplandor, y claro gesto,  
en el qual su poder mostra natura.  
Verás papel amado la figura,  
do no ay mas que esperar del ser honesto,  
verás sumado en breue todo el resto,  
de gracia, gallardía, y de hermosura,  
en viendote ante aquesta mi pastora,  
dirasla de mi parte: Acà me embia  
quien viue por seruiros tanto tiempo!

<sup>41</sup> The English in quotation marks, is taken from the Translation by Bartholomew Yong (London, 1598). It is an excellent translation, though not always so happy in turning the verse into English.

En esto solo entiende qualquier hora,  
 en esto se desvela noche, y dia,  
 serviros es su solo pasatiempo.<sup>41b</sup>

The shepherds now sitting down by a stream, Syrenus says: "Is it not reason, Sylvanus, that living now in such joy and content, and in the presence of thy beloved Selvagia, thou shouldst let thy Bagpipe wax to drie." Sylvanus sings:

Podra verse el cielo con sossiego<sup>42</sup>  
 y aun por algun espacio detenerse,  
 y las aguas de Ezla, y de Mondego,  
 con passo apressurado atras bolverse.  
 Y puestas a la llama de un gran fuego,  
 la estopa y seca caña no encenderse,  
 mas no se verá un día ni una hora  
 dexar de amar Sylvano a su pastora.

"Immediately, without any entreatie, Selvagia, because she would not die in Sylvanus' debt (*por no dever cosa a su Sylvano*), nor be beholding to him in this respect, taking her Baggepipe up, in this sort did answer him":

La tierra dexará de ser pisada<sup>42b</sup>  
 su natural y proprio ser perdiendo,

41b From whence O paper mine such happy favour  
 That undeservedly thou must be placed  
 Before that flower that yields the sweetest savour,  
 Which nature hath with all her powers graced?  
 Thou shalt the figure see (my loving paper)  
 Where all the virtues make their wished dwelling,  
 And of the rest not any one escape her,  
 Graces and giftes and beauties most excelling.  
 Then when thou com'st before my heavenly treasure  
 Say thus from me to her. He sends me hither,  
 Who lives to serve thee while his life extendeth;  
 In only this his thoughts are musing ever;  
 In joy of this both nights and days he spendeth;  
 To serve thee is his only sport and pleasure.

Yong's translation.

42 It may fall out the heavens may turne at leisure,  
 And stay themselves upon the highest mountaines:  
 And Ezla and Mondego at their pleasure  
 With hastie course turne back unto their fountaines:  
 And that the flaxe or reede, laid to the fire,  
 May not consume in flames but burne like wire:  
 But yet the day and time shall happen never,  
 When Sylvan shall not love Selvagia ever.

42b The ground shall first be void, nor trod nor used,  
 Leasing her nature, and her proper being:  
 First shall the raine and water be refused  
 Of plants no moisture round about them seeing:  
 First shall our life with aire be not sustained,  
 And first the food of hunger be disdained:  
 Before the world shall see a deede so hainous,  
 Selvagia not to love her deere Sylvanus.

el agua podra ser menospreciada,  
de plantas humedad ya no teniendo.  
Nuestra vida podra ser sustentada,  
sin ayre para ello no sirviendo,  
mas no verá jamas algun humano,  
dexar de amar Selvagia a su Sylvano.

And thus do these good shepherds swear eternal constancy in continually exaggerated phrase, until the limit of the Spanish language is reached, when they rise and "casting their heavy scrippes on their shoulders, staying themselves upon their knotty sheephooke" they continue their way, reaching their own fields the next day, where they see Diana "standing very sadde and leaning against a great Oke, with her elbow upon her sheephooke and her cheek upon the palm of her hande, whereby one might haue iudged the care and sorrow that so much troubled her pensive minde." "After a while (as though she was angry with herselfe for casting herselfe into so great a greefe) she put her hand into her bosom, and tooke out a fine little baggepipe, and which putting to her mouth to play on it, in that very instant, she threw it to the ground, and without more adoe, sliding down along the bodie of the tree, sat her downe, as if for great feebleness she had not been able to staie herselfe on her feete, and casting out a sorrowful sigh, and looking upon her harmlesse Baggepipe, she spake these words: Accursed Baggepipe," etc. The shepherds console Diana who now departs. She is pursued by Firmius, a shepherd who had been standing behind a convenient tree; escapes however, and Firmius returns: they all continue their way and approach the town where they meet a number of shepherds and shepherdesses, among them Diana, who requests Firmius to sing, to which he replies: "I will sing, though it be with a hoarse voice like to the dying swanne divining her ensuing death." "Thou art not so neere thy end (saide Diana) that death should helpe thee." "I am so neere ended (saide Firmius) that I looke onely but for death." "I did never yet see any (saide Diana) die for this cause, but with wordes, and do believe besides, there are not any such." [*A nadie he visto, dizo Diana, sino es de palabra morir, ni lo creo.*] The next day all departed for Felicia's palace.

At sunset they come to an island which they had before visited, and here they find Felicia and her nymphs, with Don Felix and Felismena. An old man appears, "in every point he seemed to represent a most woorthie priest of Jupiter," who rails against fortune "in good set terms" to the extent of six stanzas. It is Parisiles, whose long-lost daughter *Stela* is now restored to him. She appears with *Crimine* and a young shepherd "a goodly youth of person; his weedes were of gray cloth (pardo) to signify by that colour his troubles and griefs. All along the boarder of his coate sleeves went three ribbons or laces of sundry colours, two of them on either side, of lion tawney and olive green (aceitunador), to signify by the first his sorrow and by the second his torment." The young shepherd, *Delicius*, relates a long and tedious story of his likeness to *Parthenio* and the rescue of *Stela*—They now repair to Felicia's palace, over the principal gate of which they see two nymphs of silver upon the capitals of the colums and the verses:

Quien entra, mira bien como ha vivido<sup>43</sup>  
y el don de castidad si le ha guardado,

<sup>43</sup> This inscription is taken from Book iv, of the *Diana* of Montemayor:

Who comes into this palace let her take heede  
How she hath liu'd, and whether she hath kept

y la que quiere bien, o que ha querido,  
 mire si a causa de otra se ha mudado,  
 y si la fe primera no ha perdido,  
 y aquel primer amor ha conservado,  
 entrar puede en el templo de Diana  
 cuya virtud y gracia es sobre humana.

Felicia now accompanies her guests to the fountain of the Laurel trees, where "they sawe two lovely shepherdeses (though by their cove looks shewing a kind of signorie and statelinesse above any other) that were sitting harde by the goodly spring, both of them endowed with singular beutie, but especially the one, that to their iudgement seemed the yoonger. Right over against them on foote stoode a young shepherd, who with the lappe of his side coate wiped away the teares that fell down thicke upon his blubbered cheekes (*limpiandose con la faldilla del sayo las lagrimas que por su rostro decendian*), in requital whereof, and of his inward greefe, the shepherdeses did nothing else but by looking upon one another, afford him a gracious smile." The shepherd, after singing, "with his many teeres" takes his leave, whereupon Phillis "being mooved to some small sorrow and to no lesse greefe for his departure, tooke out of her scrip a fine little spoone (the same perhaps that she herselfe did eat with) and gave it him, wherewith the shepherd did somewhat mitigate his helplesse sorrow." Crimine being requested to tell her story says: "Alas! who can quench my scalding sighes, that with such a heauie recital will come smoking out of my baleful breast"? [*Ay de mi, quien podra amatar mis encendidos suspiros, que con tal memoria de mis ojos, y entrañas saldrán.*] Continuing, she says: "you must understand that I love the shepherd, that is our guide in our travels (Delicio), as much as I can and can in truth as much as I will. I love also Parthenio his friend as much as I will and will truly as much as I can:<sup>44</sup> for as it cannot be discerned which is Delicio and which Parthenio, and the one impossible to be known from the other, for like two drops of water they resemble one another so much; so cannot I tell, which of them I love most, loving both in equal balance of extreme affection." Delicio and Parthenio now explain that the object of their pilgrimage is to seek out their fathers, "with certaine tokens that we carry with us to know them," for as little children they had been given away to be brought up. They determine to remain for a while. "The next day going very softly about the same hower, and by secret places to see how the shepherds were occupied, we found them sitting upon the greene grass, and sleeping in such sort, that they shewed that that was not their principall intent; for the christalline teares, that trickled down their burning cheekes in corriualtie, signified more store of sorrowful thoughts in their harts, then heauy vapours in their heads."<sup>45</sup>

The gift of chastitie in thought and deede.  
 And see besides, if she hath ever slept,  
 With wavering mind to forren love estranged,  
 And for the same her first affection changed,  
 May enter in Diana's Temple heere,  
 Whose grace and virtues soveraine appear.

<sup>44</sup> "Entended que yo amo a este pastor que con nosotros viene quanto puedo, y puedo a la verdad quanto quiero. Amo assi mismo a Parthenio amigo suyo, quanto quiero, y quiero cieto quanto puedo." P. 497.

<sup>45</sup> "Y de tal manera durmindo, que mostrauan no ser aquel su principal intento; porque las cristalinas lagrimas que por sus encendidas mexillas en cõpetencia decendian, significauan auer mas abundancia de cõgoxosos pensamientos en el coraçon, que cantidad de soporiferos vapores en el celebro." P. 507.

Parthenio finds some verses on the back of a tree; there are fifteen stanzas in all, here is the last:

Porque de tal modo ofende  
al coraçon hecho fragua,  
que muy mas crece y se estiende,  
y muy mucho mas se enciende,  
quanto mas se le echa de agua:  
pues ya me falta la haya,  
no faltandome el penar,  
bien sera que yo me vaya  
a buscar tronco en que caya  
lo que aquí no puede estar.<sup>46</sup>

Don Felix now inquires about the poem on the other tree, and bids Crimine recite it, but Doria said: "I would first know if it be such a one as the last, for if it be not, she did well to leaue off her tale at such a point; for it is not the condition of my palate to remain with an ill taste, when it hath once a good one." (*Porque no es de mi paladar, quedar con mal gusto, si puede tenerle bueno.*)

The trees, however, are full of poetry, for the next day they find a sycamore, on the bark of which is a poem in fourteen stanzas of ten lines each. Sitting beneath the trees the shepherds indulge in long conversations "in all which time neither Rebecke nor Bagpipe were heard, unless it were when other nymphs came: for when louers are alone, singing (I thinke) and musicke pleaseth not their musing minds so much as the mutuall contemplation and looking of one another; and that talking and amorous conversation should be more pleasant and sweete to them, then the melodie of sweete musicke."<sup>47</sup> That evening they sat beneath 'a leafie swallow tree' when fierce Gorphorost, a giant from whose pursuit Stela saved herself by leaping into a stream, came out of his cave and approached the spot where Stela had cast herself into the river. "After he had sit downe a little while and laid his scrip by his side, he took a flute out of it, made of a hundred Baggepipes, joined together with waxe. Putting it to his mouth and blowing it strongly to cleere it of filth within, (*puesta a la boca, y tocada con furia para limpiarla, si alguna fuziedad tenia dentro*), the hills resounded againe, the rivers ranne backe, the wilde beasts and fish were stroken in a feare and the forrests and woods thereabouts began to tremble." Being a lusty giant, he sings twenty-six stanzas, then seizes one of his rivals, Parthenio—believing that he is Delicio, and casts him into a cave. Stela and Crimena in their search for him, meet a shepherdess, who, flinging a ball into the air,

46 And in such sort, because it doth offend  
My heart that burns like to the smithie flame  
For it doth more increase and doth extend,  
And more it doth with sparkling flames incend,  
The more that water's cast upon the same:  
And now since want of hedgerow faileth me,  
And that I feele increase, not want of paine,  
I think it best for me to goe and see,  
If I can finde some other hedge or tree,  
To write that there, which this cannot containe.

47 "Creo yo que estando solos los que bien se aman, que no ay cantar, ni tañer, sino contemplar, y hablar, deue de ser mas apazible la conuersacion de amorosas palabras que la melodia de la dulce musica." P. 546.



runs away. On picking up the ball, they find it is made of linen upon which Parthenio has written a note. How Parthenio returns, we are not told, but we find him safe and sound in the next book, which opens with a thunder storm. A shepherd arrives, who is seeking a place to sleep—for he says, 'they tell me that lightning spares those who sleep.'<sup>48</sup> He is the only happy shepherd that has yet appeared and rejoices:

de ser el mas felice que ha nacido  
entre aquellos que sirven a Cupido.

He bids all the shepherds leave their lasses and come to love his:

dexad vuestras zagales al instante  
venid a amar a esta mi pastora.

Alas! it is no longer time—Sylvanus saying: "By my faith, friend shepherd, thou comest too late with thy counsell. For to leaue of that which we have already for this yoong shepherdesse, I think there is no remedie." The new comer tells of a famous shepherd in the country of St. Shephen, who came there from foreign lands, to whose great knowledge nature herself seemed subject. "O what great profit do we and our flockes receive by his companie with us! We, by easing us of our continuall labours by his industry; our flockes by healing their common diseases. If there were any gadding goat that estraying from his company, did put us to trouble in seeking him, by cutting his beard, he made him keep still with the flock. If the Ram, which for guide of the rest we chose out for the stoutest, we could not make gentle, he made more mild then a lamb, by making holes thorow his hornes hard by his eares. He told us the fuls and wanes of the Moone, by the Antes and the dores, (escarabajos=beetles). For the Antes betweene the Moones take their rest, and in the full labour night and day."<sup>49</sup> He also tells of the love of Firmius and Faustus for Diana, and presently Diana disappears with Faustus, when, however, another shepherdess, Cardenia, appears. She complains that Faustus "did once love her" and weeping, wipes away her tears "*con una cristalina mano. que no en pequeña admiración puso a los pastores, que la vieron.*" She now recites the Sonnets and letters Faustus had sent her, saying: "To any of these I never had an answer, whereupon I thinke he never made account of them, and of the last especially, because he had quite forgotten me when that came." A shepherd is heard singing:

Guarda me mis vaccas  
Carillo, por tu fé  
Besa mi primero  
Y te las guardaré

They depart again for Felicia's palace, whither come also "a pilgrim called Placindus, and Danteus and Duarda, the portingall shepherdes."

Placindus now relates the story of Disteus, 'descended from the race of King Eolus, in Eolia, whom they afterwards called the God of the winds, and of his love for Dardanea, the sister of Sagastes. The story is long drawn out, the result being that Delicio and Parthe-

<sup>48</sup> "Porque me dizen, que perdona el rayo a los que duermen."

<sup>49</sup> "Porque las hormigas entre lunas reposan, y en el lleno, aun todas las noches trabajan."

nio are the sons of Disteus and Dardanea who flee to Tinacria, where the former becomes a shepherd "to dissemble his noble condition with this base estate."

In the last two books sight is lost entirely of Diana, who is now a widow, Delio, her husband, having died,—we are told. At the conclusion, the author says, "whoever desires to see the obsequies of Delio, the rivalry of Fausto, Firmio and Sireno, etc., let him attend me in the 'third part' of this work, which shall soon be printed—God willing. It was not added here, in order not to make too large a volume."<sup>50</sup>

The inferiority of this continuation to the original of Montemayor is at once apparent, nor did it at any time meet with much success.<sup>51</sup>

Salvá y Mallen gives no separate edition of the work of Perez after the first one, of 1564 at Alcalá de Henares. In every respect it falls below the *Diana*, it does not maintain its moral standard; a host of new characters is brought upon the scene, who appear and disappear without any motive, serving only to complicate the narrative and confuse the reader: the various incidents are clumsily introduced, showing an entire lack of invention, and contribute nothing to advance the main story,—the thread of which is, in fact, entirely lost in the seventh and eighth books leaving us in complete ignorance of the fate of the principal characters, which is to be disclosed, according to the author's promise, in a part which never appeared. In short, the prose of the *Diana* of Perez is prolix and tedious and its poetry never rises above mediocrity.

<sup>50</sup> See the criticism of the Curate, in the examination of Don Quixote's library. 'Don Quixote': Part I, Chap. vi.

<sup>51</sup> It would seem from this that the 'third part' was already written.

## THE "DIANA ENAMORADA" OF GIL POLO.

In the same year, 1564, appeared the 'Diana Enamorada' of Gaspar Gil Polo, likewise a continuation of Montemayor's 'Diana.' Polo was a native of Valencia; not the professor of Greek in the University of that city, as Ticknor says, nor the *elegante jurisconsulto* given as the author by Nicholas Antonio, Rodriguez, and Ximeno, but the father of the great jurist, as Fuster, it seems to me, has conclusively shown.<sup>52</sup> Polo's work is vastly superior to that of Perez and was received with great public favor. It was highly praised by Cervantes,<sup>53</sup> Nicholas Antonio even saying: *vel aequavit Georgium, vel superavit.*

<sup>52</sup> Fuster, *Biblioteca Valenciana*, Tom. 1, p. 150, et seq. It is not necessary to quote his arguments at length. He shows that Dr. Gaspar Gil Polo, to whom the above writers attribute the 'Diana Enamorada,' was the son of Gaspar Gil Polo and Isabel Gil; that he was an advocate of the *Brazo Real* at the *Cortes* held at Monoz in 1626. As the 'Diana' of Polo first appeared in 1564, supposing him to have written it when twenty years old, he must have been eighty-two years old in 1626, an age, he shows, at which he could not have performed the duties devolving upon his office. Other evidence is adduced to prove that Dr. Polo in 1564 was not more than sixteen or seventeen years old. His conclusion is that the author of the 'Diana Enamorada' was Gaspar Gil Polo, the father of Dr. Polo, the jurist, as he was the only other member of that family in Valencia, who in addition to *Gaspar*, bore the name *Gil*. The name of the Greek professor at Valencia from 1566 to 1574, was simply Gil Polo. Fuster gives a sonnet by our author, prefixed to 'La Pasion de Nuestro Se'or Jesucristo' by D. Alonzo Giron y de Rebolledo, published at Valencia in 1563. It is as follows:

Con boz llorosa, y triste melodia  
canta el Giron la muerte y el tormento  
de aquel en cuyo alegre nacimiento  
cantava el cielo gloria y alegria.  
Sientan las almas asperaagonia,  
Y hagan los ojos grave sentimiento,  
de ver tan affrentado y tan sangriento  
el hijo poderoso de Maria.  
Y tu pio lector, despues de visto  
el orden, el primor, destreza, y gala  
del canto que á llorar ha de moverte,  
llora la compasion de Iesu-Christo,  
y de dolor de ver la vida mala  
de los que fueron libres con su muerte.

Rebolledo, it will be remembered, wrote a complimentary sonnet to the 'Diana Enamorada.'

<sup>53</sup> The 'Diana' of Perez, 'the Salamanca' which we have just noticed, is, on the contrary, incontinently committed to the heap of rubbish in the yard.

"Este que se sigue, dijo el Barbero, es *La Diana*, llamada *Segunda del Salmantino*; y este, otro que tiene el mismo nombre, cuyo autor es *Gil Polo*. Pues la del Salmantino, respondió el Cura, acompañe y acreciente el número de los condenados al corral, y la de Gil Polo se guarde como si fuera del mismo Apolo."

'Don Quixote,' Parte 1, Cap. vi.

May not the pun of *Polo* and *Apolo* be in some measure responsible for this high praise? See, however, in addition, the "Canto de Calfope" in the 'Galatea' of Cervantes.

The 'Diana Enamorada' opens with the recovery of Sireno from the influence of the draught administered by Felicia, and as a result of which he becomes entirely indifferent to Diana, who complains of his neglect. She visits the 'fountain of the Alders,' beside which she had so often sat in the company of Sireno, and while bewailing her lot,<sup>54</sup> is overheard by a shepherdess who has been listening in the bushes, and, who now advancing, requests Diana to relate the story of her life, with which the latter—fascinated by the beauty of the shepherdess—complies, cautioning the stranger, however, to be content to know her name, but not her sufferings. The shepherdess (Alcida) replies: "I know very well, from the story I have just heard you sing, that your grief is love, in which infirmity I have great experience. Many years have I been a slave, but now I am free; I walked blindly, but now I tread the paths of truth. Upon the sea of love, I endured frightful agonies and torments, but now I enjoy a safe and calm haven." A long discussion follows, in which Alcida maintains that love exists only in the imagination, and its power is due only to the fact that no resistance is ever offered to it. She repeats the following sonnet:

<sup>54</sup> Diana sings the following *Quintillas*—they are, however, given in stanzas of ten lines in the edition I have:

Mi sufrimiento cansado  
del mal importuno y fiero  
a tal extremo ha llegado,  
que publicar mi cuydado  
me es el remedio postrero.  
Sientase el bravo dolor,  
y trabajosaagonia  
de la que muere de amor,  
y olvidada de un pastor,  
que de olvidado moria.  
¡ Hai que el mal que ha consumido  
la alma que apenas sostengo,  
nasce del passado olvido,  
y la culpa que he tenido  
causó la pena que tengo!  
Y de gran dolor rebiento,  
viendo que al que agora quiero,  
le dí entonces tal tormento,  
que sintió lo que yo siento,  
y murió como yo muero.  
Y quando de mi crueza  
se acuerda mi corazon,  
le causa mayor tristeza  
el pesar de mi tibieza,  
que el dolor de mi passion.  
Porque si mi desamor  
no tuviera culpa alguna  
en el presente dolor,  
diera quejas del Amor  
e inculpara la Fortuna,  
Mas mi corazon esquivo  
tiene culpa mas notable,  
pues no vió de muy altivo,  
que Amor era vengativo,  
y la Fortuna mudable, etc.

No es ciego Amor, mas yo lo soy, que guio  
 mi voluntad camino del tormento :  
 no es niño Amor : mas yo que en un momento  
 espero y tengo miedo, lloro y rio.  
 Nombrar llamas de Amor es desvario,  
 su fuego es el ardiente y vivo intento,  
 sus alas son mi activo pensamiento,  
 y la esperanza vana en que me fio.  
 No tiene Amor cadenas, ni saëtas,  
 para prender y herir libres y sanos,  
 que en él no hay mas poder del que le damos.  
 Porque es Amor mentira de poetas ;  
 Sueño de locos, idolo de vanos :  
 mirad qué negro Dios el que adoramos.

She continues to rail against love, adding ; 'all the verses of lovers are full of grief, composed with sighs, blotted with tears and sung with agony.' Hardly had Alcida spoken these words when Diana perceived far off her husband Delio,<sup>55</sup> saying : Behold my husband Delio ! We must dissemble what we have been discussing. Where-upon they sing some *Rimas provenzales*. The jealous Delio approaches, and is received by his wife "with an angelic countenance." Delio, of course, becomes desperately enamoured of Alcida. A voice is now heard, "the sweetness of which delights them marvellously," and presently they see a 'weary shepherd' approaching the fountain, he is singing, the concluding lines of his song being :

'Love, why dost thou not loose my chains,  
 since in such liberty thou hast left Alcida.'

Amor ? ¿porqué no aflojas mi cadena  
 si en tanta libertad dejaste Alcida ?

Alcida, immediately recognizing the voice as Marcelo's, bids Diana not to betray her presence and hastens away through a thick wood, to escape this shepherd, "whom she abhorred like death itself." The shepherd arrives "so weary and distressed that it seemed that fortune was grieving at having offered him that clear fountain and the company of Diana, as some relief to his sufferings" ["*tan cansado y afligido, que pareció la fortuna doliendose dél, havelle ofrescido aquella clara fuente, y la compañía de Diana para algun alivio de su pena*"]. Delio now pursues Alcida, and is deaf to the call of Diana, while the newly arrived Marcelo is seeking Alcida. Marcelo, at Diana's request, now recites the story of his life ; that he lived at the court of Portugal, entered the army in Africa, where he was betrothed to Alcida, the daughter of a distinguished knight, Eugerio ; of his shipwreck while going to Lisbon to celebrate the nuptials ; of the treachery of the sailors who carried off Clenarda, the sister of Alcida, and separated him from Alcida, and how finally he was rescued by some fishermen, and of his vain search for Alcida ever since. "Marcelio now began to weep so bitterly and to sigh so dolorously, that it was a great pity to see him" ; Diana, however, knowing that even a love-lorn shepherd needs something more substantial than tears and sighs, says : Since I am forsaken by my husband Delio, as you are

<sup>55</sup> Delio, it will be remembered, was dead at the conclusion of the second part of the 'Diana.'



by Alcida, suppose we eat a few bites together. And they eat. Two shepherds, Tauriso and Berardo now appear, singing the praises of Diana, and all resolve to visit the Temple of Diana on the morrow.

The next morning, when "*la rubicunda Aurora con su dorado gesto ahuyentaba las nocturnas estrellas, y las aves con suave canto anunciaban el cercano día, la enamorada Diana,*" with her bagpipe and her scrip filled with provisions, sets forth. She is, however, too early for the weary Marcelo; and while sitting down to wait for him, she sings a *cancion*. soon the *desamado* Marcelio appears and, like a well-bred shepherd, apologises for his lateness. Diana now relates that she has been forsaken by Sireno "by whom she was formerly loved" but fate, "which perverts all human intentions," willed that she should obey her father and marry the jealous Delio. A long discussion now follows on jealousy—its nature and causes. Presently, they enter a delightful little grove and hear a "plaintive voice accompanied by a sweet lyre, singing a strange melody." "After this shepherdess had ceased, loosing the reins to bitter and grievous weeping, she shed such an abundance of tears and uttered such sad groans, that by them and the words she spake, we knew that the cause of her grief was some cruel deception of her suspicious husband."

Diana accosts the shepherdess, saying: "Since I was forsaken by my cruel spouse, I do not remember to have experienced so much joy as I now do to see you." The stranger is Ismenia, in love with Montano. She is, however, also beloved by Fileno, Montano's father,—hence all her troubles. She relates how the *enamorado viejo* promised her many jewels and dresses and sent her many letters. In one of them he says: "I know very well that I am old, but old age has its advantages, for human habitations, however modern, are not to be compared with those of the ancient Romans, and in matters of beauty, splendor and gallantry, the saying is, there is nothing like the past."

Ismenia finally married Montano, incurring the wrath of Fileno—who now marries Felisarda, whom Montano formerly loved but had rejected, and who now conspires with a shepherdess named Sylveria, to ruin Montano. The plan is not successful, but Montano's jealousy being aroused by some remarks his father had made, he leaves the village never to return. Since that time, Ismenia has sought Montano, to free herself from the stain upon her. On concluding her story, they betake themselves to a delightful forest, where they hear the songs of shepherds who, as they learn afterwards, are Tauriso and Berardo. While listening to the voices of the shepherds, they hear also the voices of a man and woman, who are found to be Polydoro and Clenarda, the brother and sister of Alcida. There is great rejoicing, after which they sit by the fountain and eat, and during the repast Polydoro relates how he escaped, with his father, from the shipwreck, and how they were rescued on the coast of Valencia by fishermen who told them that, on that same morning they had also rescued a woman from a distressed vessel, and repairing to the hut of one of the fishermen, they find Clenarda, singing with the fisherman's daughters, one of whom, named Nerea, now sings a *cancion*. At the conclusion of Polydoro's story, Clenarda recites her adventures, and the next day they go to the Temple of Diana, where the sage Felicia dwells, who would alleviate all their woes. Here they find Syreno. As a pastime during their wanderings, Clenarda relates her adventures in the fields and along the banks of the Guadalquivir, and what she had heard of the famous Turia—the principal river of that land. One day Polydorus and Clenarda, arriving at the hut of a cowherd, were told that they should not fail to hear the

legend which the famous *Turia* would shortly sing. They proceeded to a spacious meadow, where they saw a great number of nymphs and shepherds, all waiting for the famous *Turia* to begin his song. "Not long after this, we saw old *Turia* come out of a deep cave, in his hand an urn or vase, very large and ornamented; his head covered with leaves of the Oak and Laurel, his arms hairy, his beard slimy and gray." "And sitting upon the ground, reclining upon the urn and pouring forth from it an abundance of clear water," *raising his hoarse voice* "he sang the celebrated *Canto de Turia*, in praise of the Valencian poets."

A beautiful nymph, named *Arethusa*, who had been gathering flowers, now conducts them to the temple. *Diana* asks her: "What is there new in these parts"? *Arethusa* replies, "What is newest hereabouts is that about two hours ago, a lady dressed as a shepherdess arrived at the house of *Felicia*, who, being seen by an ancient man present, was recognized as his daughter. The name of the old man, if I remember rightly, is *Eugerio*; and that of the daughter, *Alcida*." Among the other shepherds and shepherdesses present are *Sylvano* and *Selvagia*, *Arsileo* and *Belisa*, "and the chief one, called *Syreno*." *Felicia* receives them graciously; all is explained satisfactorily between *Clenarda* and *Alcida*, and they retire, to meet at the fountain the next morning. "Then, as the expectation of such pleasure, made them all pass the night with difficulty" they all arose so early that long before the hour agreed upon they arrived at the fountain with their instruments, "and began to sing and play by the light of the moon." *Diana* and *Ismenia* were still sleeping, however, but being awakened by footsteps, *Ismenia* rouses *Diana*, "who, knocking on the wall," wakes *Marcelio*. *Ismenia* now hears someone singing a *Sextine*, and at once recognizes the voice as that of her husband, *Montano*. Presently, *Diana* also hears the voice of *Syreno*. They go to the garden to wait *Felicia*, where *Marcelio* sees *Don Felix* and *Felismena*, *marido y muger*, to whom he is presented by *Sylvano*, whom he meets there with *Selvagia*. *Marcelio* now discovers that *Felismena* is his sister. *Alcida* relates how *Delio* followed her, "and when all hope was gone," grew ill, and was nursed by a shepherd, who sent for *Delio's* mother. The latter "asked him the cause of his grief, but he gave no reply and only wept and sighed," and finally *con un desmayo acabó la vida con mucho dolor de su triste madre, parientos y amigos*. And now *Marcelio* and *Alcida*, and *Diana* and *Syreno* are happily united by the *sapientissima* *Felicia*, *Arsileo* singing some *versos franceses* in honor of the marriage.

The fifth book consists merely of the festivities in the garden of *Felicia*, "to celebrate the marriages and *descuñados* of the shepherds." *Diana* sings the following *cancion*:

La alma de alegría salte,  
que en tener mi bien presente  
no hay descanso que me falte,  
ni dolor que me atormente.  
No pienso en viejos cuidados,  
que agravia nuestros amores  
tener presentes dolores  
por los olvidos pasados.  
Alma, de tu dicha valte,  
que con bien tan excelente  
no hay descanso que te falte,  
ni dolor que te atormente.

While Diana is singing, another love-lorn shepherdess, Melisea, appears followed by Narciso, who comes to seek the aid of Felicia. Ismenia now sings:

Tan alegres sentimientos  
recibo, que no me espanto,  
si cuesta dos mil tormentos  
un placer que vale tanto.

Yo aguardé, y el bien tardó  
mas quando el alma le alcanza,  
con su deleite pagó  
mi aguardar y su tardanza.

Vengan las penas á cuentos,  
no hago caso del llanto,  
si me dan por mil tormentos  
un placer que vale tanto.

After a dance by a troupe of nymphs around a "white stag with black spots"—the symbolic meaning of which is explained by Felicia, the whole company entertain themselves with a number of riddles or *preguntas*. Here are a few examples:

Junto a una pastora estaba una doncella,  
tan flaca como un palo al sol secado,  
su cuerpo de ojos muchos rodeado,  
con lengua que jamás pudo movella.  
A lo alto y bajo el viento vi trahella,  
mas de una parte nunca se ha mudado:  
vino a besarla el triste enamorado,  
y ella movió tristissima querella.

Quanto mas le atapó el pastor la boca,  
mas voces da, porque la gente acuda,  
y abriendo está sus ojos y cerrando.  
Ved que costó forzar zagala muda,  
que al punto que el pastor la besa, o toca,  
él queda enmudecido, y ella hablando.

Yong's translation:

Neere to shepherd did a damsell sit  
As lean as withered sticke by scorching flame,  
Her bodie as full of eies as might be in it,  
A toong she had, but could not moove the same.  
Her winde she drew aboue, and eke beneath,  
But from one part she never yet did change,  
A wofull shepherd came to kisse her breath,  
Then made she plaints most sorrowfull and strange:  
The more the shepherd put his mouth unto  
Her mouth in stopping it, she cried amaine,  
Opening her eies, and shutting them againe.

See now what this dumbe shepherdesse could doe,  
That when her mouth he did but touch or kisse,  
He waxeth dumbe, but she still speaking is.

The answer is a 'baggepipe' or flute.

Qual es el ave ligera,  
que está siempre en un lugar  
y anda siempre caminando,  
penetra y entra do quiera,  
de un vuelo passa la mar,  
las nubes sobrepujando?  
Ansi vella no podemos,  
y quien la está descubriendo,  
sabio queda en sola un hora;  
mas tal vez la conoscemos,  
las paredes solo viendo  
de la casa donde mora.

Translation :

What bird is that so light  
Her place that never changeth :  
She flies by day and night  
In all the world she rangeth :  
Over the sea at once she flies  
Mounting above the loftie skies.  
She's never seen by eies,  
And who doth seeke to show her  
Hath beene accounted wise  
Yet sometimes we doe know her,  
Onely the walls by viewing well  
Of her close house, where she doth dwell.

The answer is 'thought' "which flies with such swiftness, that it is not seene of anybody, but conjectured and known by the outward signes and gesture of the bodie, wherein it is included."

A magnificent spectacle is now prepared by Felicia for her guests. Barges richly adorned containing nymphs in magnificent attire and rowed by savages "crowned with roses" and tied to their rowing-benches with chains of silver, now appear, accompanied by most beautiful music—the manœuvres concluding with a combat between the barges. This concluded, all return to the fountain where they find the shepherd Tiranio, who sings the following *Rimas provençales* :

Quando con mil colores devisado  
Viene el verano en el ameno suelo,  
el campo hermoso está, sereno el cielo,  
rico el pastor, y prospero el ganado.  
Philomena por arboles floridos

da sus gemidos :  
 hay fuentes bellas,  
 y en torno dellas,  
 cantos suaves  
 de Nymphas y aves :  
 Mas si Elvinia de allí sus ojos parte,  
 habrá contino hieberino en toda parte.

Quando el helado Cierzo de hermosura  
 despoja hierbas, arboles y flores,  
 el canto dexan ya los ruyseñores,  
 y queda el yermo campo sin verdura ;  
 Mil horas son mas largas que los dias  
 las noches frias,  
 espessa niebla  
 con la tiniebla  
 oscura y triste  
 el ayre viste.  
 Mas salga Elvinia al campo, y por do quiera  
 renovará la alegre primavera. . . .

Si Delia en perseguir silvestres fieras,  
 con muy castos cuydados ocupada  
 va de su hermosa esquadra acompañada,  
 buscando sotos, campos y riberas ;  
 Napeas y Hamadryadas hermosas  
 con frescas rosas  
 le van delante,  
 está triunphante  
 con lo que tiene :  
 pero si viene  
 al bosque, donde caza Elvinia mía,  
 parecera menor su lozania.

Y quando aquellos miembros delicados  
 se lavan en la fuente esclarescida,  
 si allí Cynthia estuviera, de corrida  
 los ojos abajara avergonzados.  
 Porque en la agua de aquella transparente  
 y clara fuente  
 el marmol fino  
 y peregrino  
 con beldad rara  
 se figurára,  
 y al atrevido Actéon, si la viera,  
 no en ciervo, pero en marmol convertiera.

Pp. 256-259. <sup>56b</sup>

<sup>56b</sup> All references to the 'Diana Enamorada' of Polo, in this article, are to the edition of Sancha, Madrid, 1802.



Felicia now perceiving that night is approaching "and it seeming to her that her guests had been sufficiently entertained for that day" made a sign, at which all were silent and addressing the company, said that her guests could not complain of her treatment, nor of that of her nymphs; that all had now been gratified except "Narciso, who was displeased with the treatment of Melisea, and Turiano with that of Elvinia"; these would, however, have "to content themselves with hope." Here the book abruptly ends, while the history of other shepherds and shepherdesses, including the Portuguese Danteo and Duarda is again deferred to another part, which, "before many days—God willing—will be published."

It will be seen from the foregoing brief analysis that up to the fifth book, the interest of the reader is well sustained: the various incidents follow each other quite logically,—they generally advance the action, and the main thread of the story is well kept in view. In this respect the 'Diana Enamorada' is superior to the original of Montemayor, and, a taste for pastoral fiction being once established, it is not strange that the work of Polo was successful, for of all books of its class its language is, perhaps, the least affected; its prose style is graceful and flowing and some of the poems scattered through it are very beautiful, though, upon the whole, they are inferior to the verses of Montemayor.<sup>50</sup>

*The "Diana" of Texeda.*

In 1627,<sup>57</sup> a third part of the 'Diana' by Hieronymo de Texeda, appeared in Paris.<sup>58</sup> It is a work of no merit whatever, and is interesting only as being one of the boldest examples of literary theft in the history of any literature.

The story opens with Estela, Crimine and Parisiles (characters introduced by Perez, in his continuation), going to the village of Diana. They meet Amarantho, and tell him of their going *á las obsequias de un pastor llamado Delio*. A story of Don Ramiro, brother of Alfonso of Aragon now follows, and on the next day at the fountain of the Alders, they find Diana sitting, and believing herself to be alone, she sings:

<sup>56</sup> This is not in accordance with the views of some of Polo's Spanish critics. Quintana, for instance, says of him: "though he (Polo) was less happy than Montemayor in invention, he far surpassed him in his verses, and almost succeeded in obscuring him."

'Poesias Castellanas,' Vol. i, xxxiii.

<sup>57</sup> Sixty-three years elapsed between the publication of the 'Diana Enamorada' of Gil Polo, and this continuation by Texeda, during which time most of the prose pastorals appeared in Spain. Texeda's work has only been considered in this place on account of the very close connection between it and the 'Diana' of Polo.

<sup>58</sup> La Diana de Montemayor nuevamente compuesta por Hieronymo de Texeda Castellano interprete de lenguas, residente en la villa de Paris, do se da fin á las Historias de la Primera y Segunda Parte. Dirigida al excelentísimo Señor Don Francisco de Guisa Principe de Joinville. Tercera parte, Paris mdccxxvii. It is in two parts, bound in one volume, the first part containing three hundred and forty-six, the second part three hundred and ninety-four pages.

El sufrimiento cansado  
 De mi mal importuno y fiero  
 A tal extremo ha llegado  
 Que publicar mi cuidado  
 Es el remedio que espero.  
 Esclava de un grave dolor  
 Y dolorosa agonía  
 Soy la que muere de amor  
 Olvidada de un Pastor  
 Que de olvidado moria.

Cf. Page 32.

Hardly had Diana finished her song, when a beautiful shepherdess emerges from behind a myrtle and endeavours to console her. It is Marfisa, "born of noble parents and placed in the position in which you see me by one of the various accidents of fickle fortune." Diana relates her griefs at the request of Marfisa, saying: "If you would hear what love can do, listen to a sonnet which my beloved Sirenus used to sing to me, in the time when his company was as pleasant to me as his memory now is bitter."<sup>59</sup> She sings the following sonnet:

Que el poderoso Amor sin vista acierte  
 Del corazon la mas interna parte,  
 Que siendo niño vença al fiero Marte  
 Haziendo que enredado se dispierte  
 Que sus llamas yelen de tal suerte  
 Que un vil temor del alma no se aparte  
 Que buele asta la eterea y suma parte,  
 Y por la tierra y mar se niestre fuerte  
 Que este el que el niño amor hiere, ô captiva,  
 Bivo en el mal y en la pasion contento,  
 Penas son que causan gran espanto  
 Y el alma que en mayores penas viva  
 Si piensa estas hazañas entretanto  
 No sentira el rigor de su tormento.<sup>60</sup>

Marfisa delivers a long discourse on the subject of love and jealousy, just as in the 'Diana' of Polo, after which she recites a sonnet, which is copied verbatim from the latter work,<sup>61</sup> except the fifth line,

"Nombrar llamas de Amor es desvario"

which is omitted.

The sonnet in Polo (pp. 15 and 16) now follows—beginning:

"Quien libre está, no viva descuydado."

The song on page fifty-three of Texeda, is called *Rimas provenzales* in Polo, where it occurs on page seventeen.<sup>62</sup> The changes made are very slight, and always to the detriment of the verses.

<sup>59</sup> "Escucha un soneto que mi amado Sireno me cantava en el tiempo que para mi su presencia era tan dulce como agora su memoria amarga."

Cf. Gil Polo, p. 10: en el tiempo que fue para mi tan dulce, como me es agora amarga su memoria.

<sup>60</sup> Taken word for word from Gil Polo's sonnet (p. 10).

<sup>61</sup> See page 33.

<sup>62</sup> The name of Alcida in Gil Polo, is simply changed to Marfisa by Texeda, but it is the same character, in every respect.

It were useless to pursue this comparison in detail—a few extracts from the prose portion will show that this, also, is taken from Polo.

In the conversation of Marfisa with Delio,<sup>63</sup> the former says: "En gran cargo estoy á la fortuna, pues me ha no solo puesto en ocasion de ver la hermosura de Diana, mas en la presentia de aquel que juzgo merecedor de tal beldad, pero admiro me ver que tengas tan poca cuenta con la que mereze no solo por su beldad, mas por su raro entendimiento y discrecion ser estimada pues la dexas hir solo un paso sin tu compañía, creo bien que siempre la tienes en tu coraçon."

Cf. Polo, page 22.

Again, on page 66:

"Pues me consta mi esposo Delio va en seguimiento de una hermosissima pastora que no ha mucho se apartó de nuestra compañía y por las muestras de aficion con que vi la mirava en mi presençia, y suspiros que de lo profundo del corazon sacava como aquella que sabe bien con quanta perseverencia suele emprender lo que en el pensamiento se le pone, tengo por cierto, no dejara de seguir la pastora, aunque piense perder la vida, y lo que mas mi espiritu atormenta, es conocer la aspera y desamorada condicion de la Pastora, etc."

Cf. Polo, page 27.

The sonnet in Texeda, page sixty-one, is the same as Polo's (page 24) only the second word in the first line is changed. The Marcelio of Polo changes his name to Aristeo, and recites the same story—the shipwreck and subsequent rescue,—the name of Marfiso's younger sister is Clarisea, instead of Clenarda, as in Polo. This whole episode is, however, made ridiculous by Texeda who causes the sailors, after they have bound Aristeo 'hand and foot,' to put a tallow gag in his mouth, after which they "put him upon the highest tree they could find." They then made off with Clarisea, leaving Marfisa behind, for some reason that is not explained. Marfisa calls, but Aristeo, with his mouth full of tallow, is unable to answer, so she wanders inland and is lost. Aristeo kept the tallow in his mouth until rescued by some fishermen the next day, when he finds upon a poplar tree, a sonnet, slightly changed from one that Gil Polo has printed on page forty-nine. The same characters now appear as in Polo's 'Diana'—Silvano and Selvagia, as well as Firmius and Faustus—'rivals for the hand of Diana.'

I had carefully compared the two works and written down the passages in Texeda that were either similar or identical with those in Gil Polo, but it were a useless task to copy them here. All the poetry is taken from Polo, with the exception of two or three short poems. It is only in the fifth book that Texeda begins to differ from Polo, and here the story of Amaranto and Dorotea is imitated from Perez. In the sixth book Parisiles relates the story of the Cid; in the seventh is told the story of the Abencerrages; in the ninth the story of Count Carlos and Lisarde, and the tribute of Mauregato. The entire first four

<sup>63</sup> This is an oversight of Texeda's. He evidently began to write his book, with the second part of the 'Diana' by Perez, before him, and, therefore, began where Perez left off. Laying that book aside, however, he begins to copy the version of Polo, forgetting that Delio is already dead.

books of Texeda are, as we have just seen, a plagiarism from the work of Polo, and these four books, be it said, are all that are worth reading. Wherever a change has been made, either in the poetry or the prose of Polo, it has been for the worse. It seems almost incredible, that at a time when the 'Diana' of Polo was so well-known and so widely read, anyone should have had the insolence to publish so flagrant a theft, as an original work : and it is no less singular that so palpable a fraud should have escaped the critical acumen of a scholar like Ticknor. The second volume is dull and tedious in the extreme. The fourth part, promised on page three hundred and ninety-three, never appeared ; doubtless, because there was nothing left for Texeda to appropriate.

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Author Rennert, Hugo Albert

Title The Spanish pastoral romances.

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